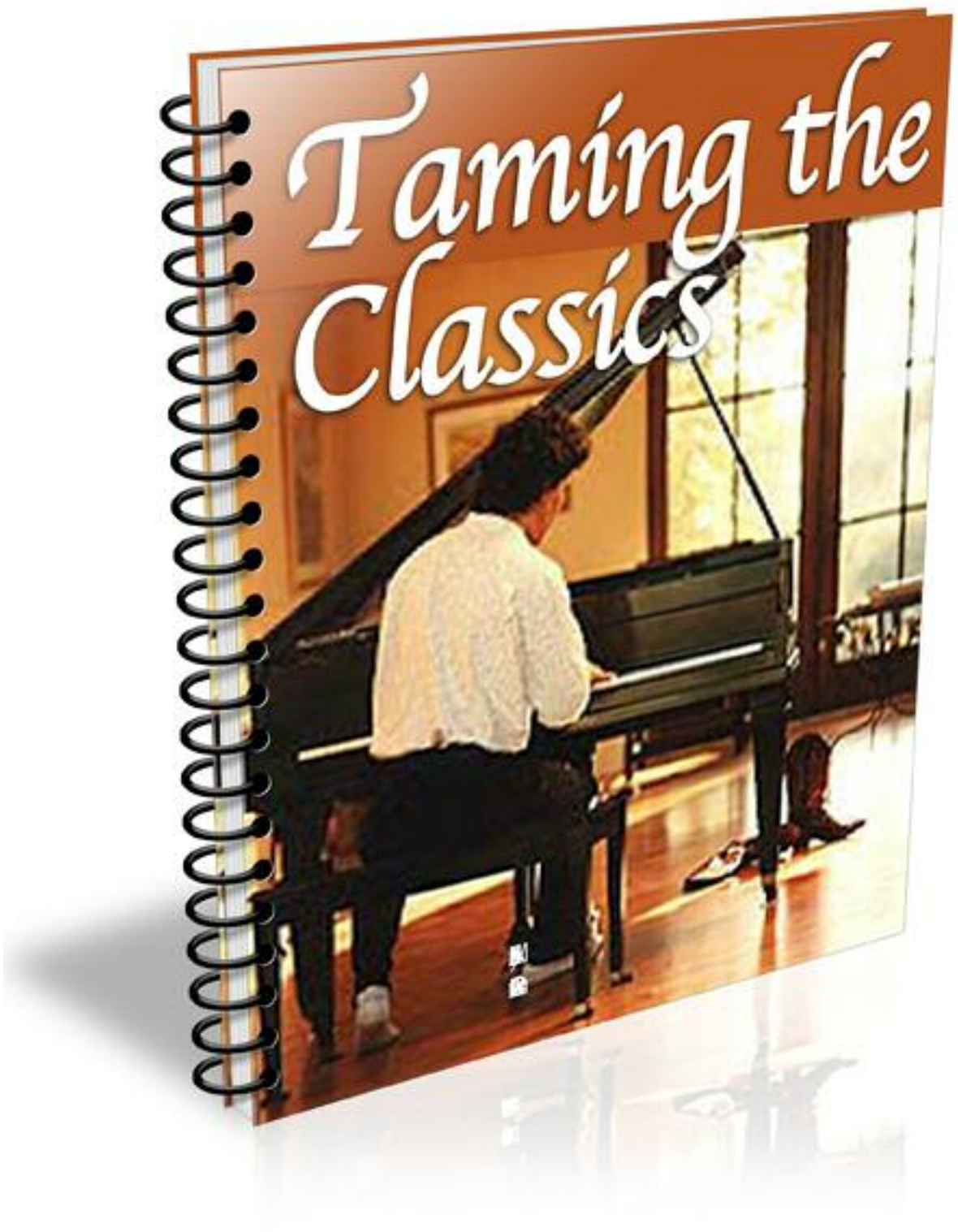

Taming the
Classics

LET'S REVIEW THE BASICS AGAIN

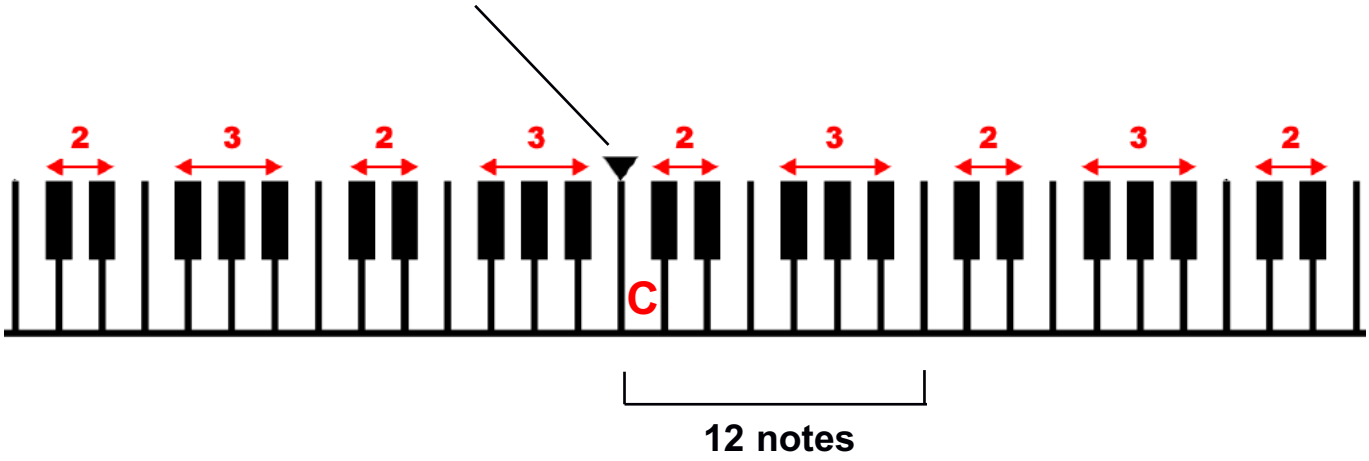
STEP 1

GETTING TO KNOW THE KEYBOARD

Notice how the pattern of the keys repeats itself.

See how there are two black keys then three black keys - then two again - then three and so on

IMPORTANT! The tiny black arrow in the keyboard diagrams always indicates MIDDLE C the C nearest the centre of your piano.



Each pattern contains the **SAME 12 notes** but at higher or lower pitches.

Think of Mickey Mouse singing a high C note and Pavarotti singing a low C note – same note but at different pitches.

THE WHITE KEYS

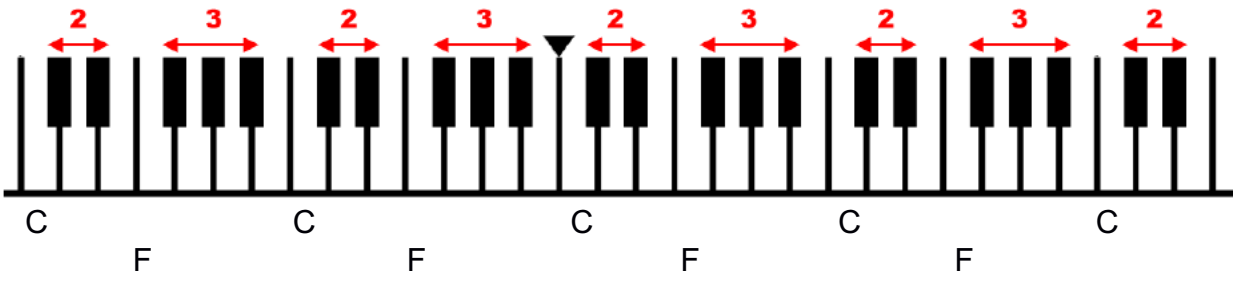
These notes are represented by the first seven letters of the alphabet ....

A, B, C, D, E, F and G repeated at different pitches.

It is important that you are able (eventually) to name ALL the white notes.

Use the pattern of the BLACK keys to help you.

For instance, notice that the C keys are the keys to the left of the ‘2’ black keys or that the F keys are one key to left of the ‘3’ black keys.



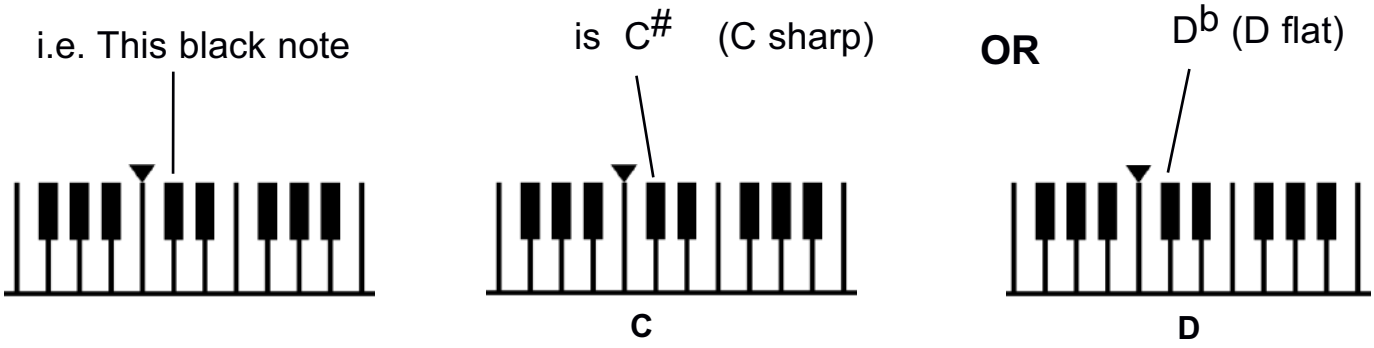
Using the black keys to guide you see if you can find the following notes and where they are repeated.

(G, B, A, D, C, E)

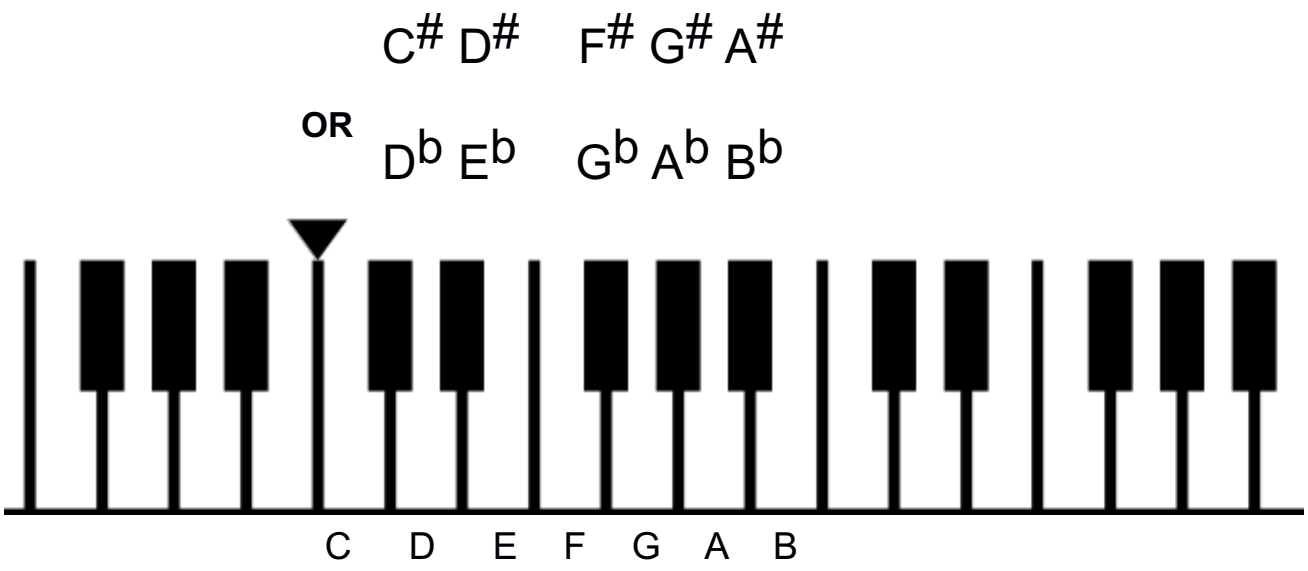
THE BLACK KEYS

The black keys are known as either SHARPS ($^{\#}$) or FLATS (^{b})
(don't worry about WHY - just memorize it all for now)

They are named using the white key NEAREST to them on their left or right.



Can you see how the other black keys are named

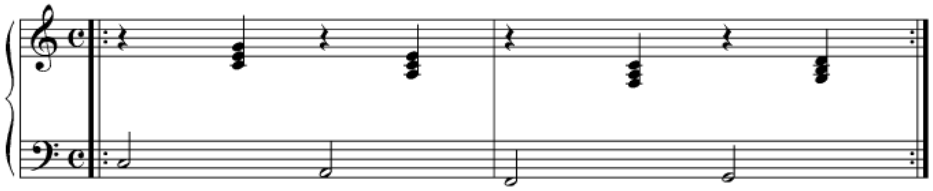


REMEMBER - DON'T ASK WHY - JUST ACCEPT IT FOR NOW

Basic Musical Notation

So what do all the lines and symbols MEAN?

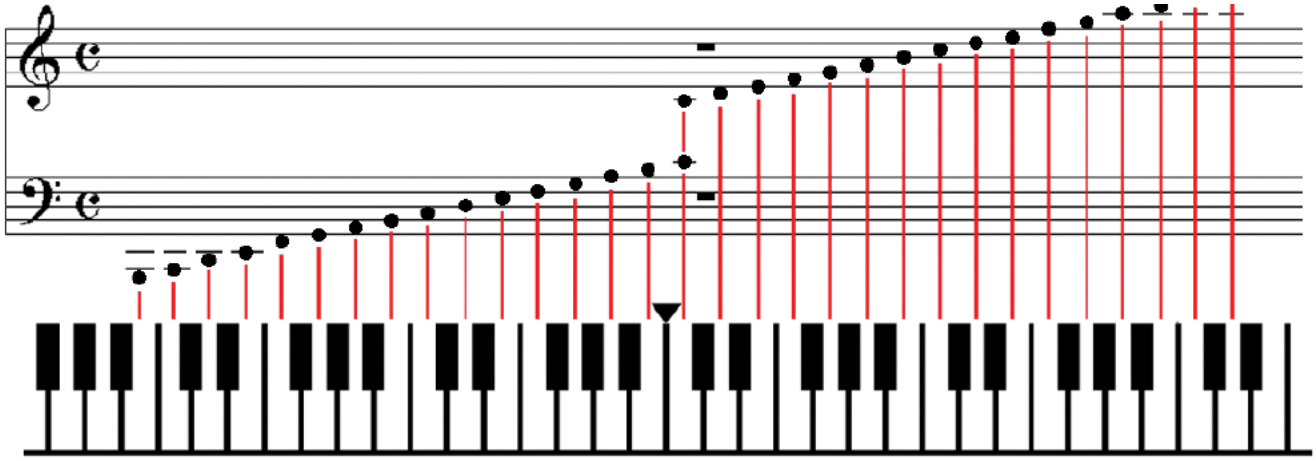
It's simple...



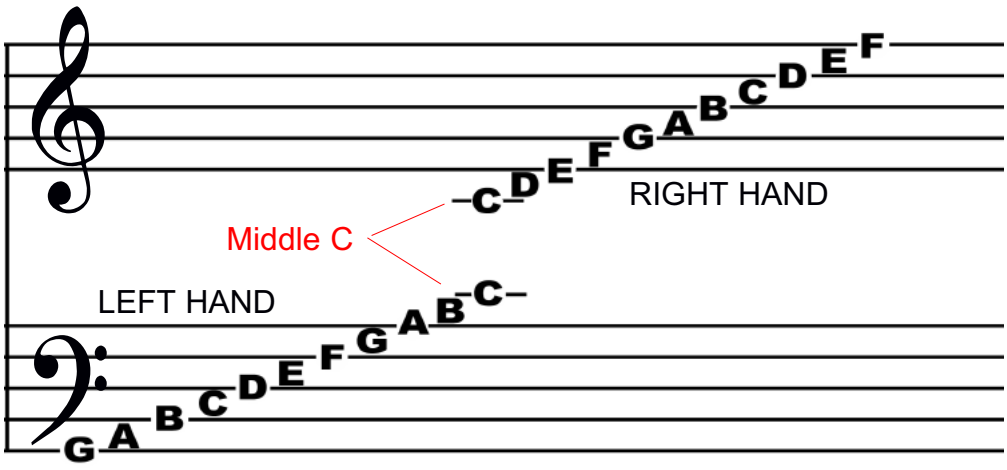
The **TOP** set of lines (and the spaces between them) represent keys to the RIGHT of middle C on your piano that are often played with the **RIGHT** HAND. (The symbol 𝄞)

The **BOTTOM** set of lines (and the spaces between them) represent keys to the LEFT of middle C that are often played with your **LEFT** HAND. (The symbol 𝄢)

The two sets of lines are 'split' at MIDDLE C - which is indicated by a separate small line **either** below the Right Hand lines **or** above the Left Hand lines



Or look at it this way



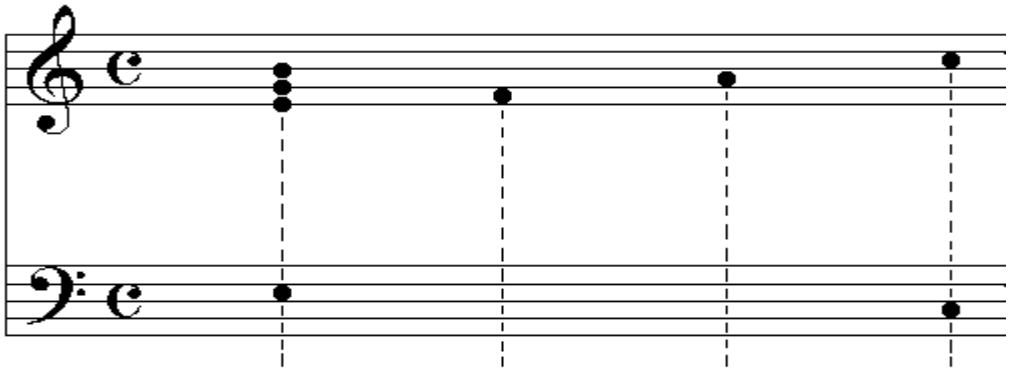
JUST LIKE READING A BOOK

We read music in the same way that we read the sentences of a novel – **from the left of the page to the right.**

Getting back to our ‘dots’ on the Lines and Spaces. As we scan from left to right we play those keys (notes) that the dots on the Lines and Spaces represent.

Should there be SEVERAL dots (notes) in the SAME VERTICAL PLANE we must play these keys SIMULTANEOUSLY.

Read from left to right



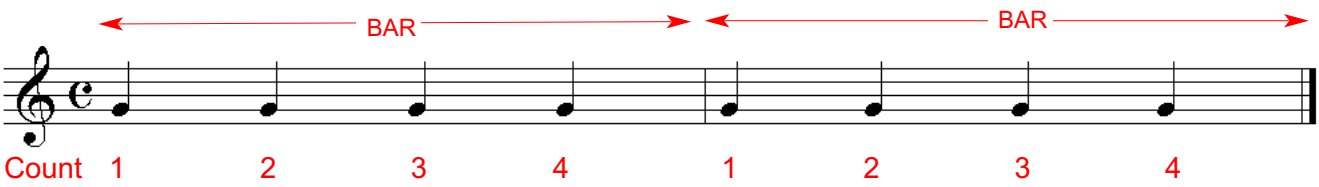
Order of play	1st	2nd	3rd	4th

BARS & BEATS

To make music easier to follow it is divided into segments called BARS.
BARS are divided into BEATS.

The most commonly used rhythm is 4 BEATS in EACH BAR.

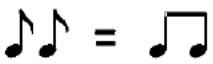
= 1 BEAT



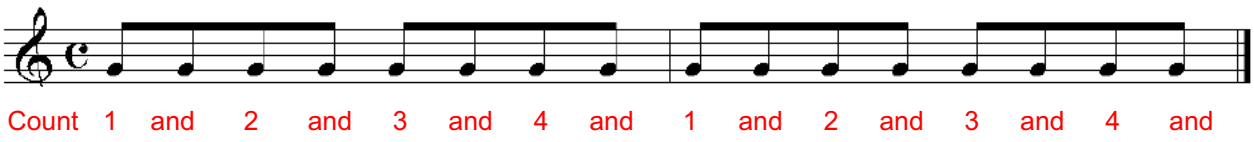
A beat with a ‘hook’ on it is a HALF BEAT.
You could play up to 8 half beats in each bar.

= 1/2 BEAT

To make half beats easier to write out, if there are two, three or four in a row they are grouped together by joining the hooks of their tails.

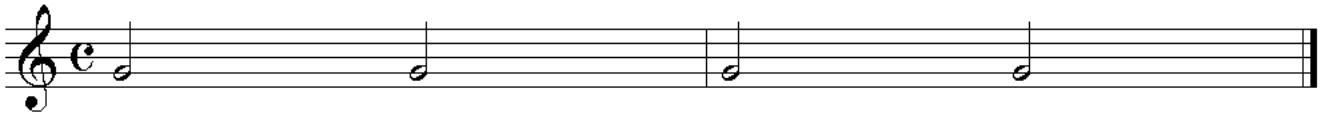


So 8 HALF beats are written:



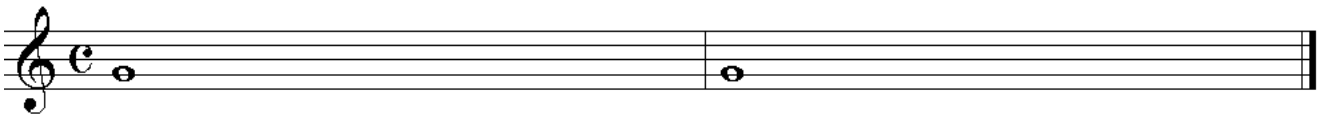
Notice that half beats are counted with the use of the word ‘and’ (or the symbol +).
This means we don’t have to start counting out too many numbers.

Notes can be HELD for 2 beats (hold each note DOWN for 2 beats) **= 2 BEATS**

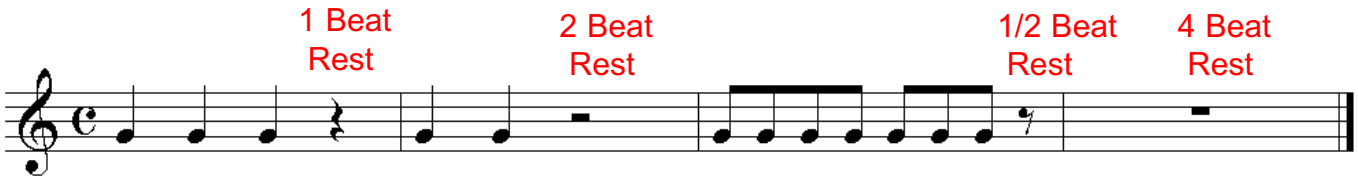


Count (1 2) (3 4) (1 2) (3 4)

Notes can be HELD for 4 beats (hold each note DOWN for 4 beats) **= 4 BEATS**



Count (1 2 3 4) (1 2 3 4)

Periods of **silence** are shown by symbols called RESTS.

Count 1 2 3 (4) 1 2 (3 4) 1 + 2 + 3 + 4 (+) (1 2 3 4)

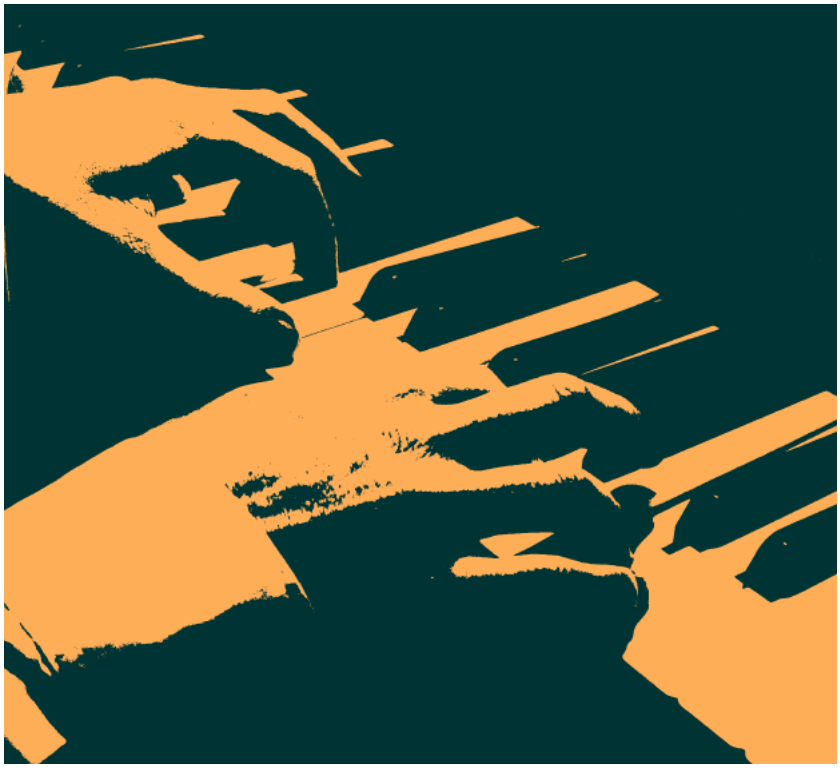
A DOT placed BESIDE a note means you extend the duration of the note by another HALF it's length - ie.

= 1 $^{1}/_{2}$ BEATS

= 3 BEATS

Etc

ADDITIONAL THEORY



KEY SIGNATURES

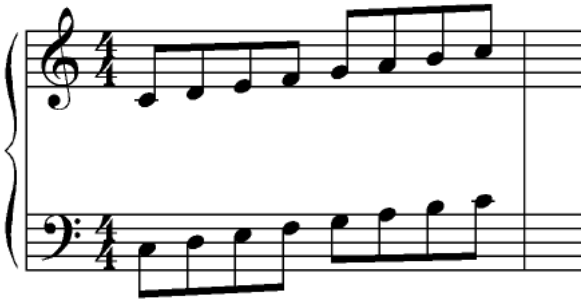
You will hear musicians saying “What ‘key’ is the song in?”
When you play all the white notes from one C up to another you have played the SCALE of C major. If you write a melody or chord progression based on that scale you are playing in the KEY of C major - simple as that.

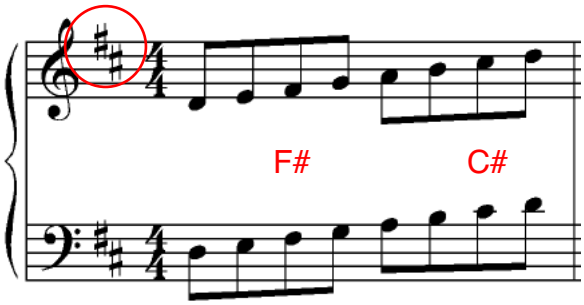
Since there are lots of scales there are lots of ‘KEYS’. (Don’t worry about WHY)
Some have a certain number of sharps or flats.

For instance the SCALE of Bb is Bb, C, D, Eb, F, G, A, back to Bb
Can you see there are two flat notes - Bb and Eb

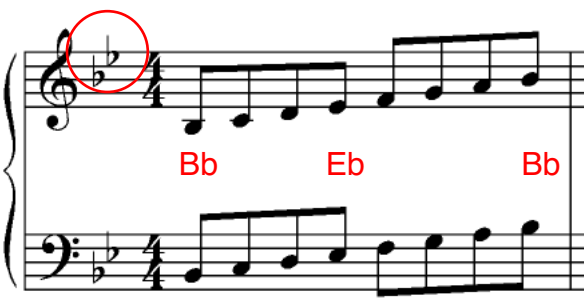
In written notation - instead of writing in a sharp or flat EVERY time it occurs they decided to just write them at the start so that you know which KEY you are playing in.

So.. if you see sharps or flats at the START of a piece of music you will know that any note that falls on those lines or spaces has to be a sharp or flat.

For example

The KEY of ‘C’ - NO sharps or flats



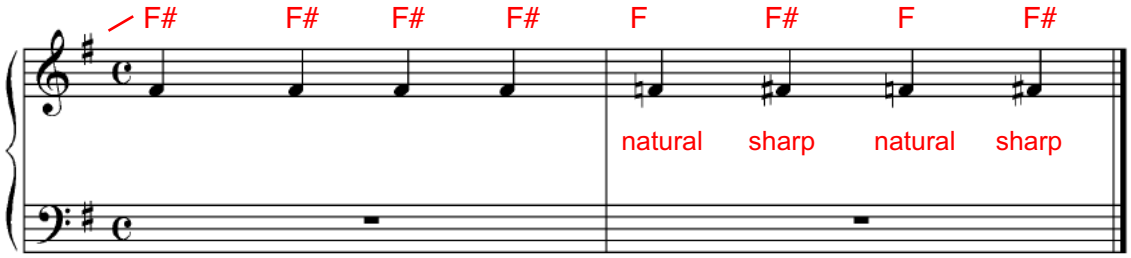
The KEY of ‘D’ -
This has TWO sharps C# and F#

Notice the two sharps at the start of the bar - this means all ‘C’s and ‘F’s are sharp

The KEY of ‘Bb’ -
This has TWO flats Bb and Eb

Notice the two flats at the start of the bar - this means all ‘B’s and ‘E’s are flat

The ‘NATURAL’ symbol

A key signature may indicate that a certain note is to be sharp or flat but IF at times that note is to be played ‘naturally’ (NOT sharp or flat) then a ‘natural’ symbol is put beside it. If it is then to be sharpened again in the same bar a sharp symbol is placed beside it.

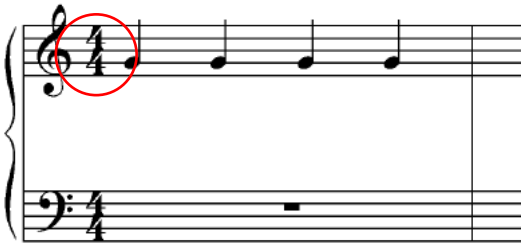


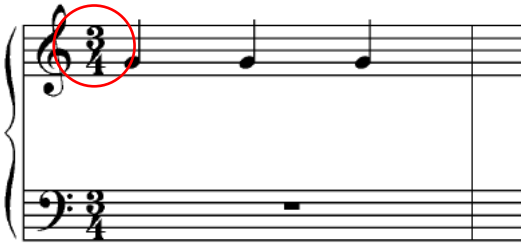
TEMPO

Mostly you have been playing music which has four beats in each bar
This is known as 4/4 time or ‘compound time (C)

You have also played a few tunes with three beats to a bar (Like a waltz)
This is known as 3/4 time

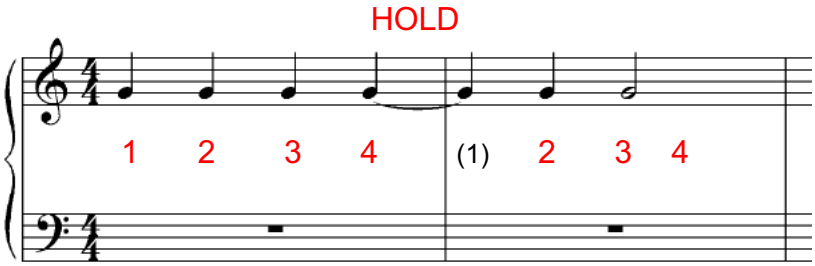
So, when you see these type of numbers at the start of a tune you will know what ‘tempo’ you are to play in - (how many beats to the bar).





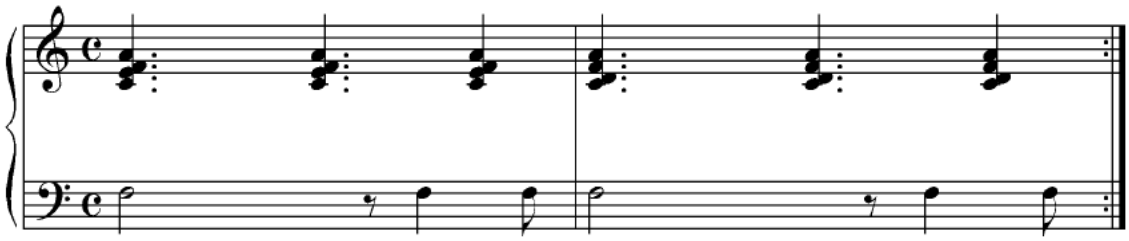
TIES

If you see a CURVED LINE joining two notes that are EXACTLY the same this means you HOLD the note for the entire length of both notes (join the lengths together)
Remember DON’T play the second note IF there is a curved line connecting them



REPEATS

If you see a thick and thin line with two dots at the end of a section of music this means you are to REPEAT the entire section

REPEAT

MUSICAL 'LANGUAGE'

In order for a composer to convey in written notation exactly HOW they want a sight reader to play a piece they use certain words or symbols that have certain meanings.

For instance
"f' stands for 'forte' which means loud - 'ff' stands for VERY loud and so on

'p' stands for 'piano' which means softly - 'pp' stands for Very soft

'mf' stands for 'medium loud - 'mp' stands for 'medium soft'

You may see words like 'Allegro' which means 'fast tempo' or 'Largo' which means 'very slow'

If you want to explore musical language in more depth there are plenty of books that deal with this in greater detail or there are lots of internet sites dedicated to musical theory.

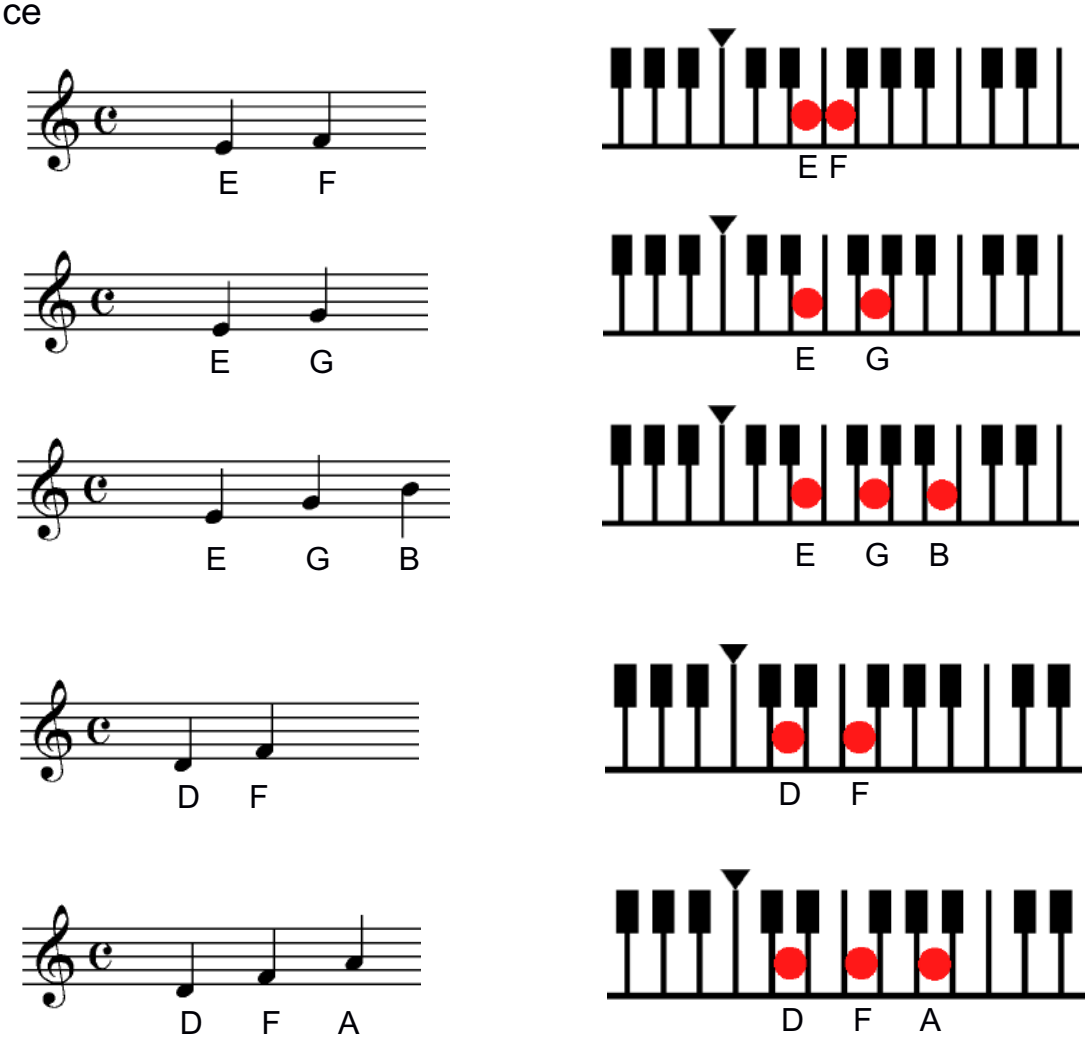
The main purpose of pianoforall is to give you information you CAN'T find elsewhere!

SEEING THE NOTATION IN TERMS OF ‘DISTANCES’

There are several ways to sight read - obviously you can simply learn the names of all the lines and spaces and get to know where they are on the piano.

But there is another way you can approach sight reading. You can see lines and spaces as DISTANCES apart

For instance



Most melodies have many notes close together, otherwise the music would sound rather dis-jointed so you will be able to use this method of sight reading quite often.

MEMORISING THE LINES AND SPACES

I'm sure everyone has heard the phrase "Every Good Boy Deserves Football" and of course this is used to help memorise the lines of the Right Hand staff in musical notation.

This really IS the best way to do it. There is a special 'Note Finder' on the next page which you can print out but it is still best to use your memory.

Here are the usual tricks.. Check this on your NOTE FINDER

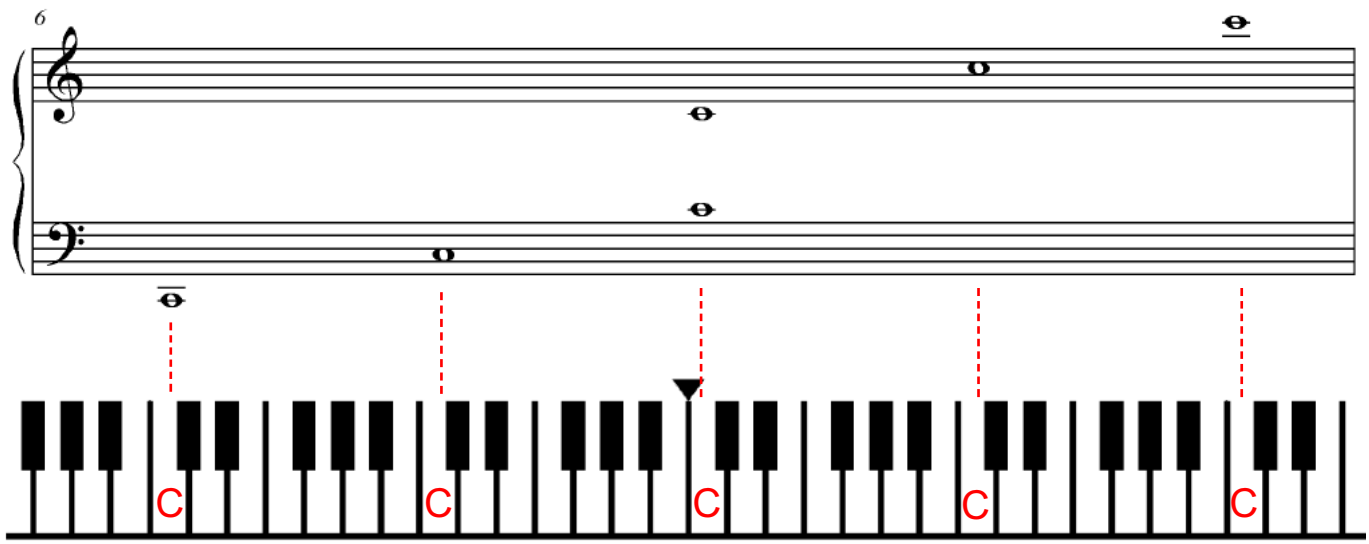
RIGHT HAND LINES	**E**very **G**ood **B**oy **D**eserves **F**ootball
RIGHT HAND SPACES	**F A C E**

LEFT HAND LINES	**G**ood **B**oys **D**on't **F**righten **A**nimals
LEFT HAND SPACES	**A C E** **G**arage

Then notice that the Lines and Spaces above and below the Right Hand lines have the same pattern. This is the same for the Left Hand.

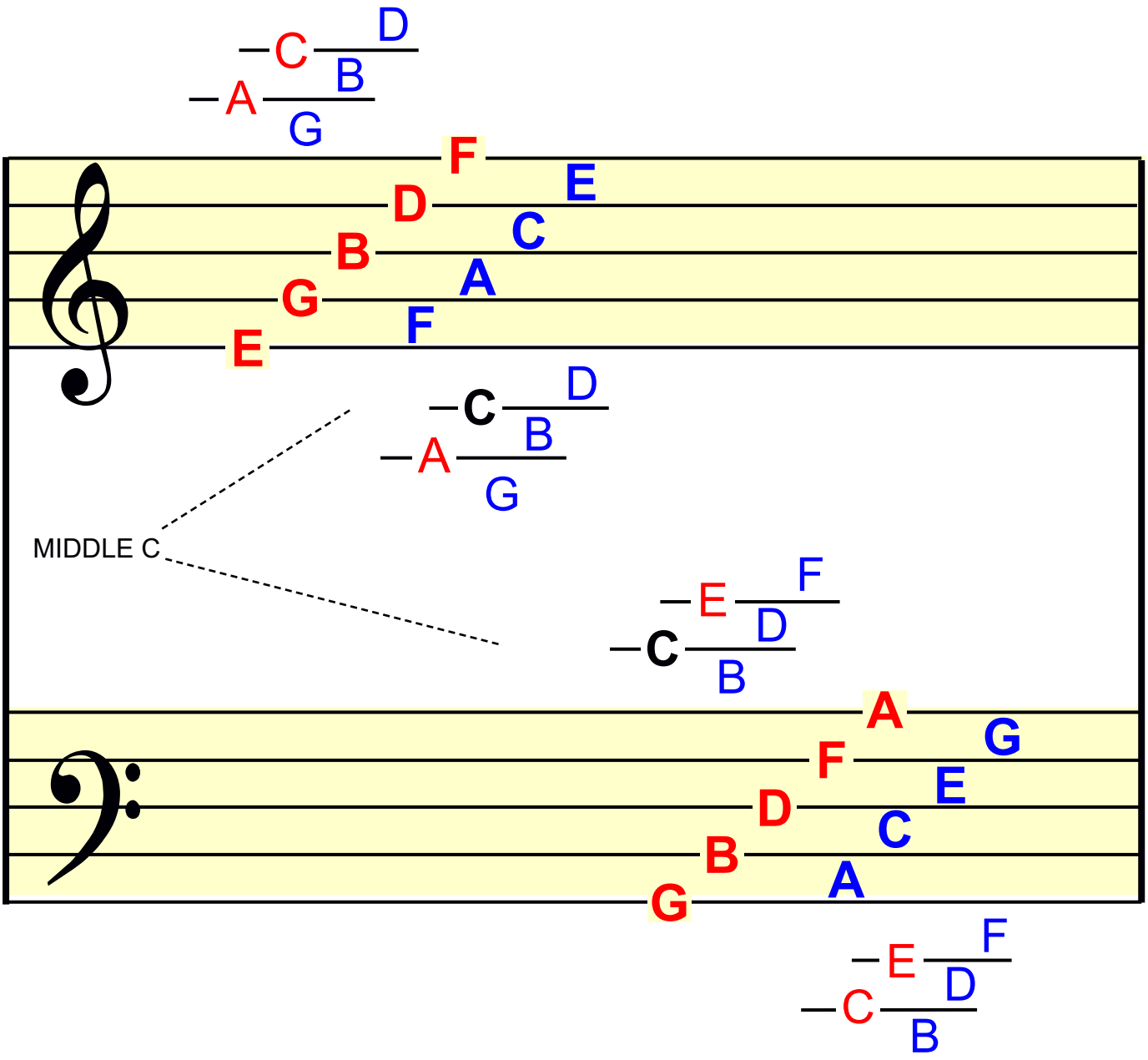
USE ALL THE C NOTES AS ROUGH GUIDES

Very often I will write in the names of the notes for you but you STILL have to know WHERE each note is. If you memorise the position of the C notes. this will help you 'get your bearings'.

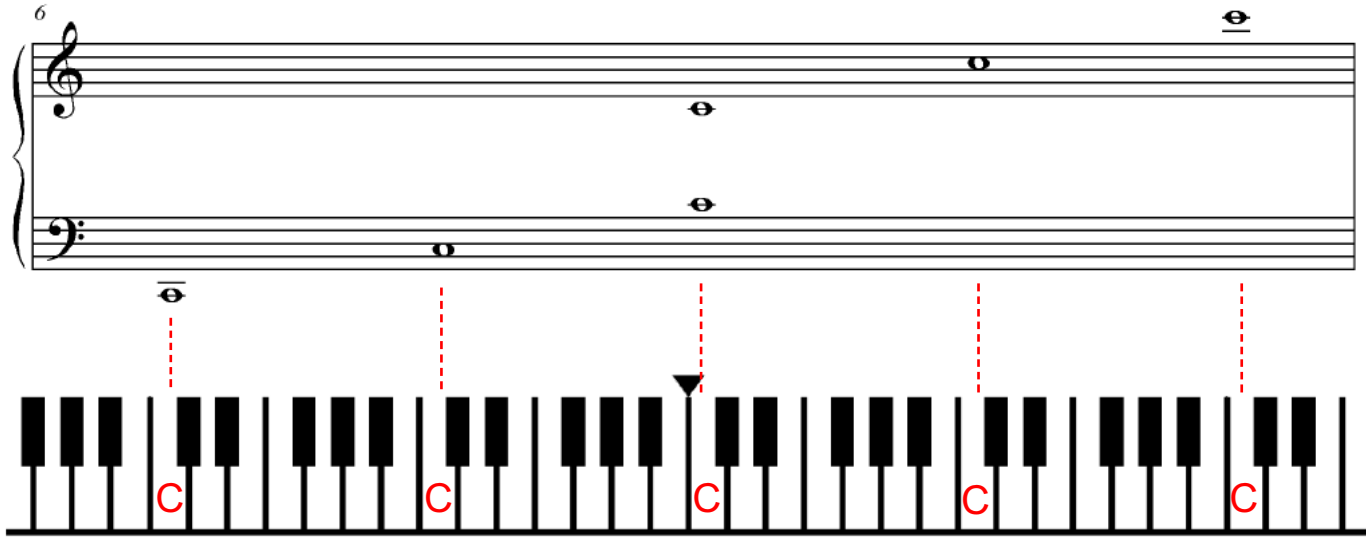


NOTE FINDER

Print this out



The position of the C's



ODDS & ENDS

PRACTICE HANDS SEPARATELY

Always practice both hands SEPARATELY before you attempt hands together.
If you try a tune with both hands and can't do it you get frustrated and give up.
When you practice hands SEPARATELY you get the sense that you WILL be able to do it - it will just take some practice.

SING THE MELODY AS YOU PLAY THE LEFT HAND

If you find it difficult to 'match' the two hands together try SINGING the right hand AS you play the left hand part a few times BEFORE you use your right hand.
Your brain is then able to translate this into your hand much easier.

USE A METRONOME

If you practice with a Metronome from the start you will have much better timing as you progress. When we play on our own we tend to take slightly longer over more difficult passages but don't really realise that we are behind the time. Try playing along with a metronome and you will see exactly what I mean.

BUY CHILDRENS SIGHT READING BOOKS (Second Hand if you can)

If you are really interested in taking sight reading seriously buy as many starter books as you can.

THE 'GOLDEN' RULE

Practice what you CAN'T play not what you CAN play.
This is the only sure way to improve.

USE THE 'THREE TIMES' PER SESSION RULE

When you are learning a difficult piece which you are tending to avoid - promise yourself to practice it THREE times each practice session. It doesn't matter if you make loads of mistakes just muddle through it three times then leave it. Be prepared to do this for several weeks before you see any improvement.
Then see what happens..

If you looks at the following pieces you will see that there are several devices that will help you along the way

CHORDS - PATTERNS - MOTIFS
All classical pieces are created using chords, patterns and motifs. Some are more obvious than others and you can use this to your advantage.

Since you now have a thorough understanding of chords and Inversions you will easily be able to pick them out in the following pieces. I have written in the various chords used to help you pick out the notes more easily.

Certain pieces also use very repetitive patterns and motifs. This allows you to concentrate on the notes themselves.

I HAVE NAMED SOME OF THE NOTES FOR YOU
I believe that half the incentive to learn to sight read comes from really enjoying being able to play these beautiful pieces. So why should you be deprived of this because it is so difficult to memorize the notes. In some pieces I have written in some or all of the notes so that you can play and enjoy the music. There may then be the same piece WITHOUT these visual clues on the next page. I will leave it up to you to decide whether you wish to play with a ‘safety net’ or not.

THE PIANOFORALL ‘RED DOT’ SIGHT READING AID
This is one of the simplest yet most effective sight reading aids you will ever try. Basically - I have made all sharp or flat notes RED so that you don’t have to figure it out yourself.
One of the most difficult aspects of sight reading is remembering which notes are sharp or flat depending which key you are playing in (see page 11) pianoforall takes care of this by simply making these notes RED.

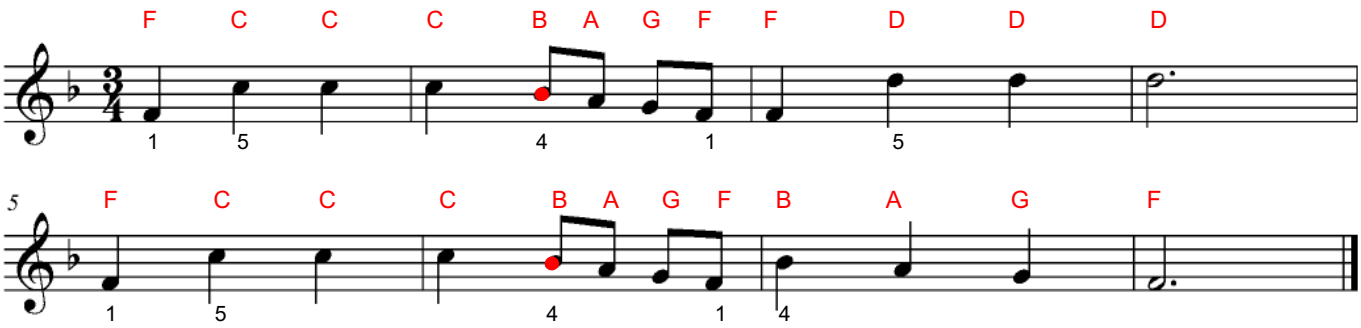
Should you then wish to practice these tunes WITHOUT these helpful red dots simply photocopy the pieces on a black and white photocopier and hey presto - the red dots will be gone.

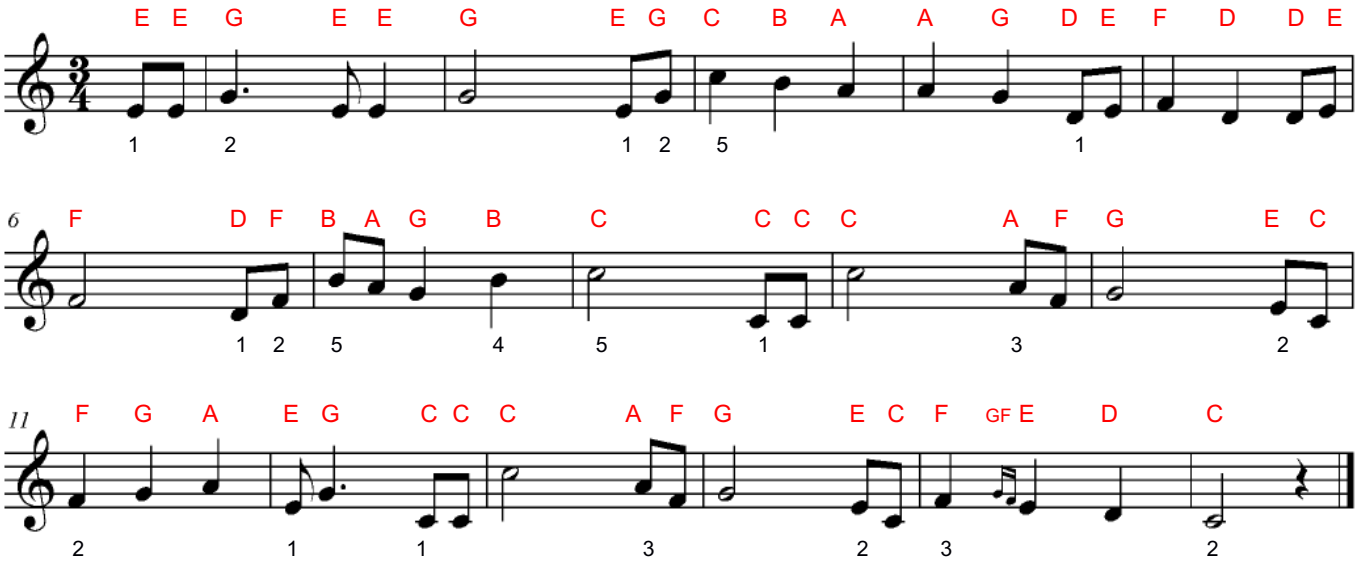
GOOD LUCK
Sight reading is not easy but it is a skill worth practicing. To be able to read and play what artists like Chopin and Beethoven actually wrote down is an incredible feeling. Keep practicing, you WILL get better day by day.

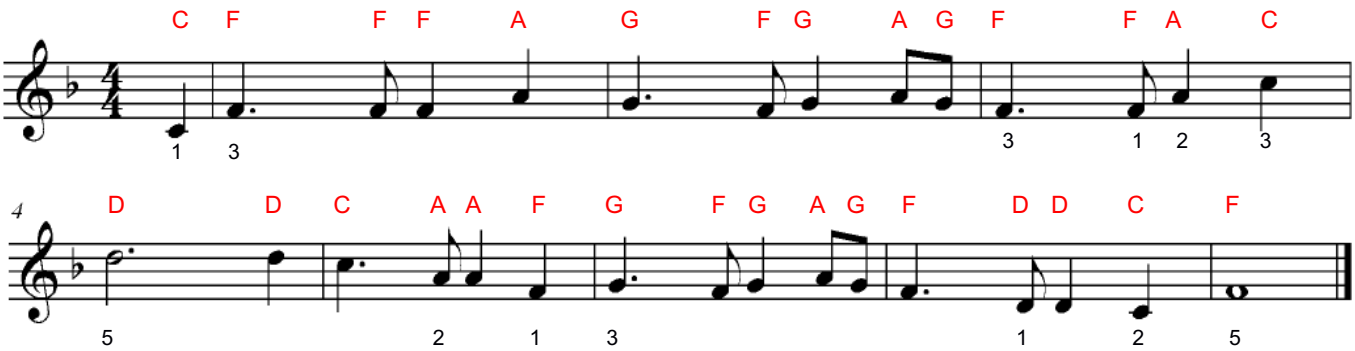
PRACTICE PIECES

RIGHT HAND ONLY PRACTICE

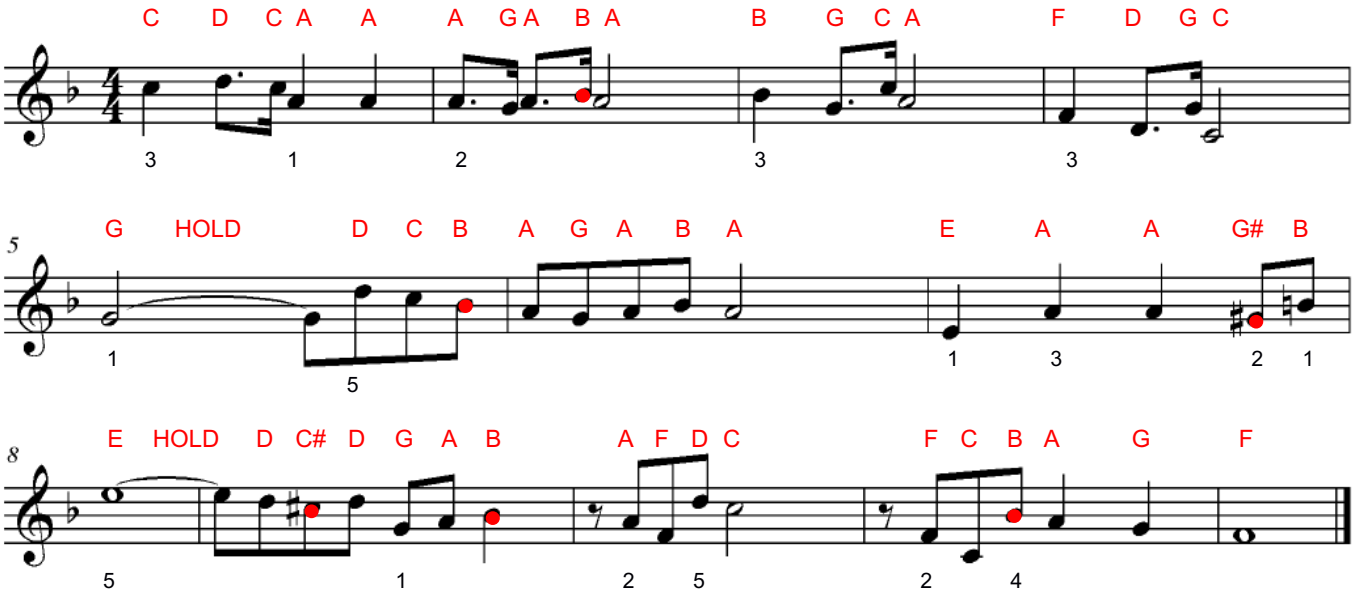
Lavender Blue

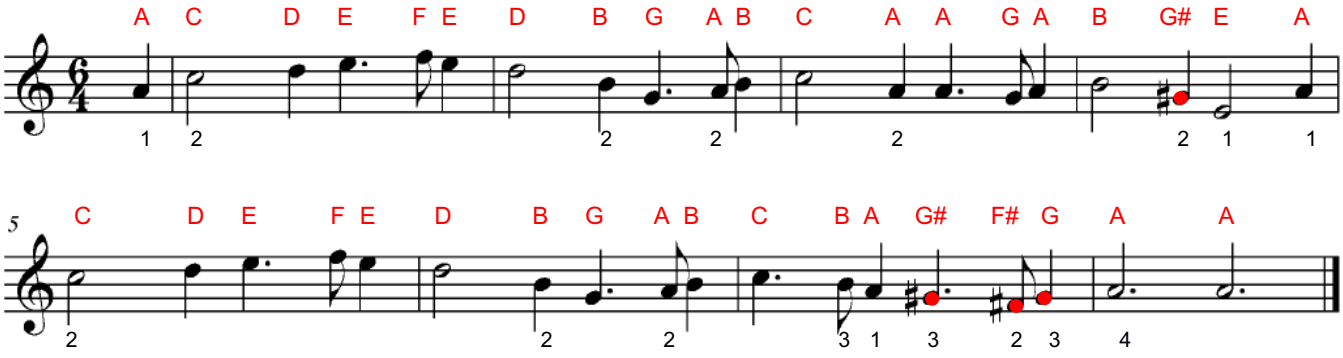


Lullaby (Brahms)

Auld Lang Sang

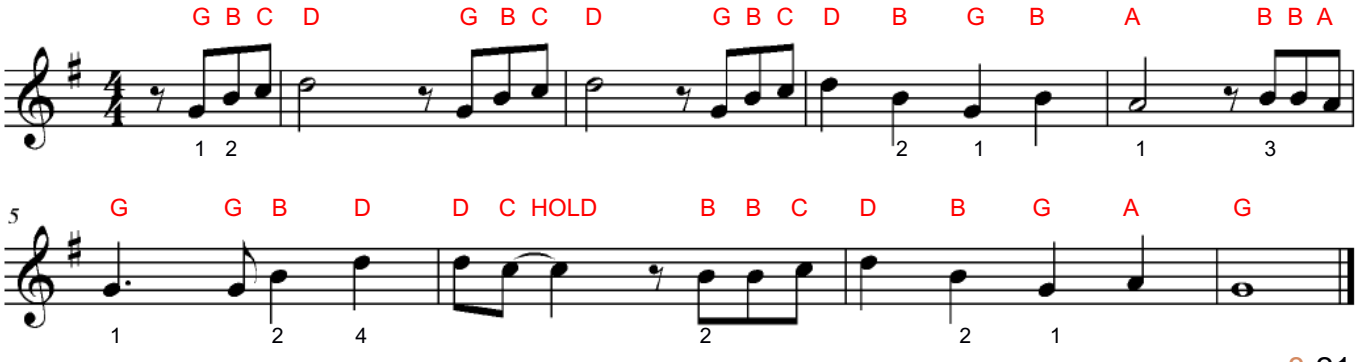


RIGHT HAND ONLY PRACTICE

Toreador's Song (from Carmen)

Greensleaves



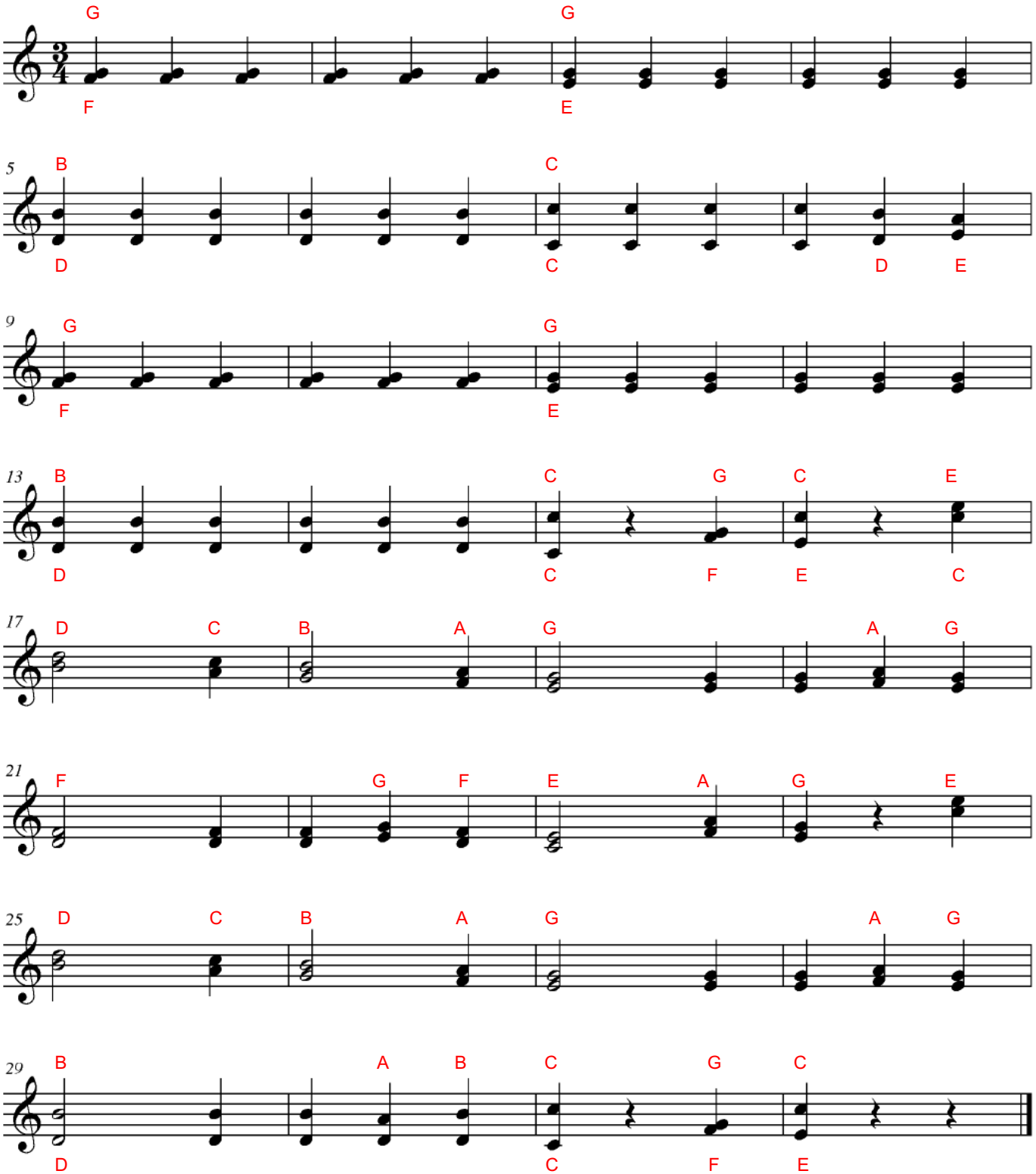
Oh When The Saints



CHOPSTICKS!

It's still a lot of fun!

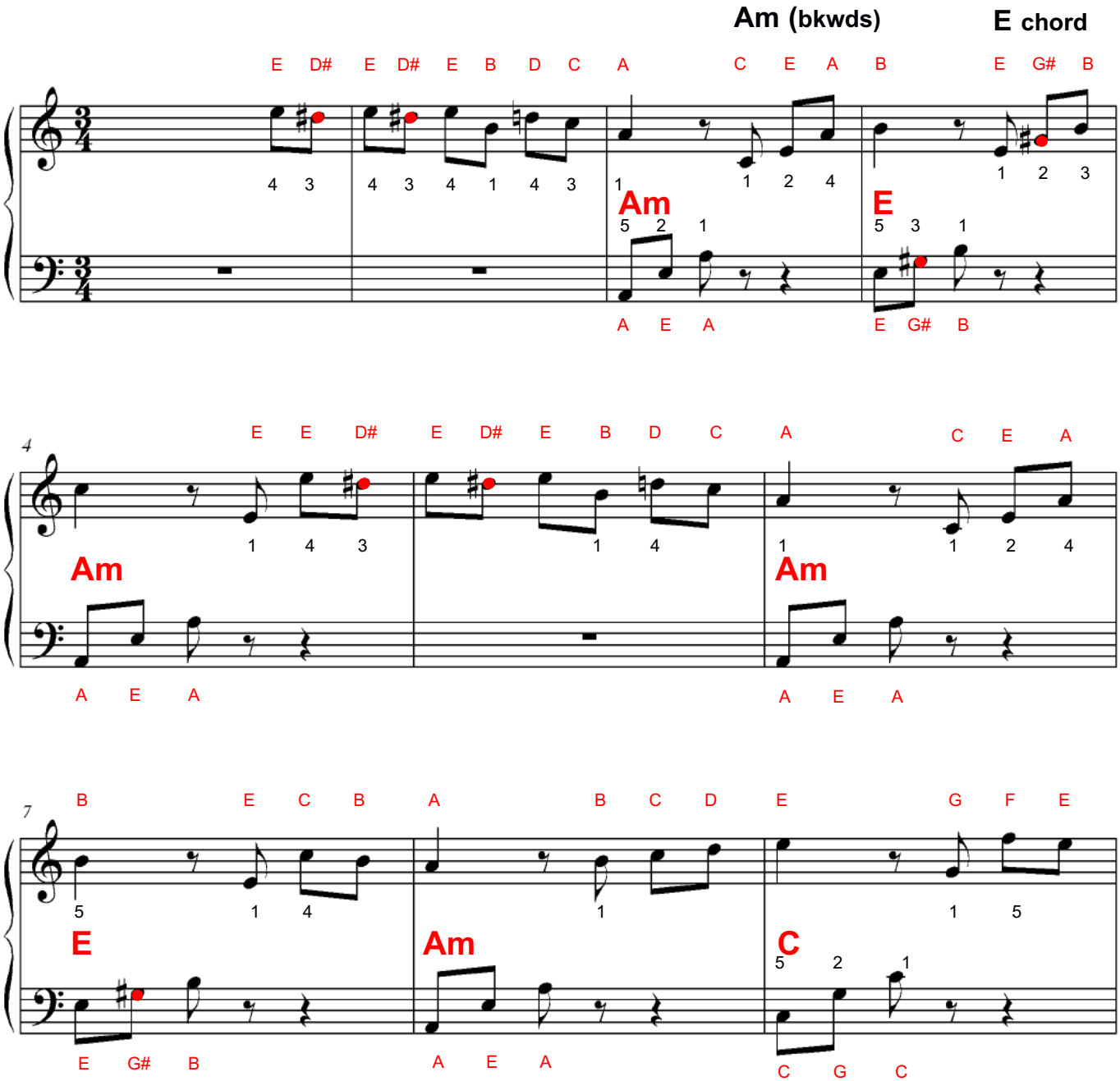
Only use your **2nd finger of both hands**. These are your 'chopsticks'

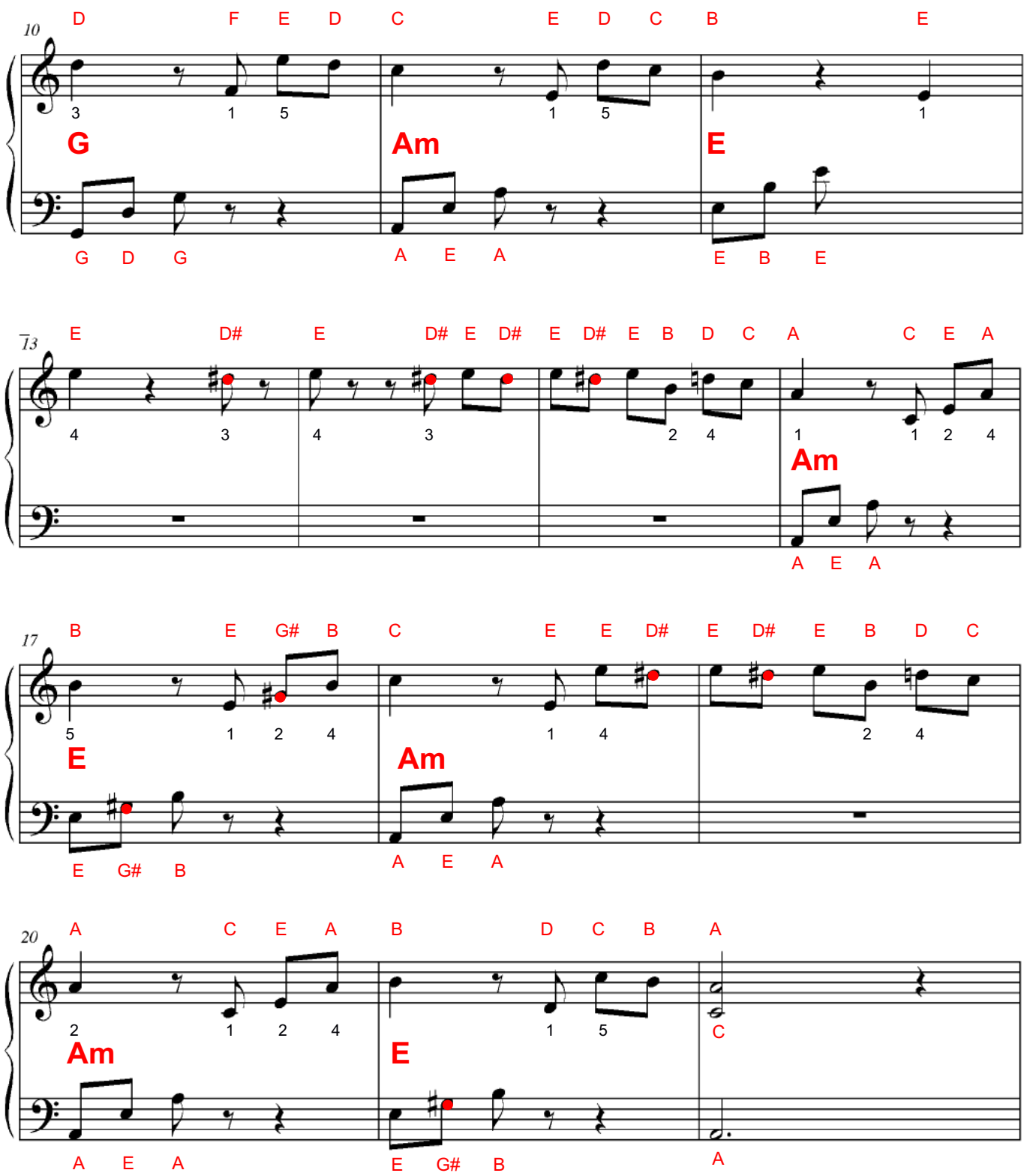
Note that although you are to use both hands - these are RIGHT HAND staves only

BEETHOVEN
Fur Elise

The reason this piece is often used for beginners is that it makes very obvious use of chord tones and the Left and Right hands are almost separate.

Notice that the Left hand is very often in the Ballad style discussed in book 5. The only exception is the E chord which is simply a ‘broken chord’

See if you can MEMORISE this piece.

Fur Elise

BEETHOVEN

Fur Elise

10
D F E D C E D C B E
3 1 5 1 5 1
G Am E
G D G A E A E B E
13
E D# E D# E D# E D# E B D C A C E A
4 3 4 3 2 4 1 1 2 4
Am
A E A
17
B E G# B C E E D# E D# E B D C
5 1 2 4 1 4 2 4
E Am
E G# B A E A
20
A C E A B D C B A
2 1 2 4 1 5 C
Am E
A E A E G# B A

BACH Prelude and Fugue No. 1 in C Major (Ave Maria)

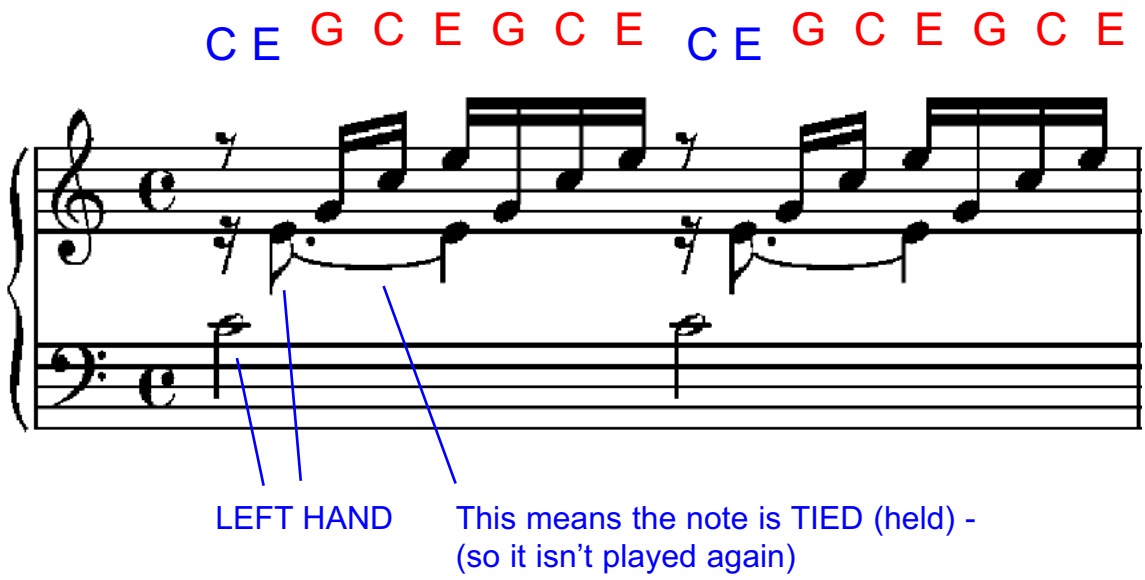
(from The Well Tempered Clavier Book 1)

This beautiful Prelude by Bach is a great piece to sightread because it sounds incredibly impressive yet is relatively easy to play once you discover the repetitive pattern.

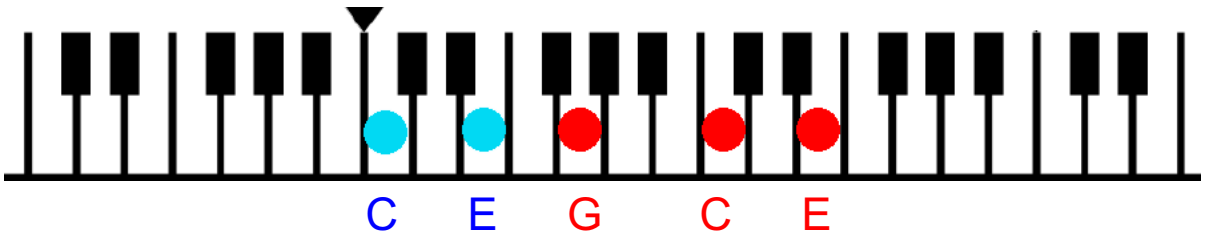
The secret is that each bar uses a repeat pattern of 5 notes. So once you find the 5 notes you can play the rest of the bar while studying the NEXT bar to find the next 5 notes and so on.

Look at the musical notation for the first bar. Observe the process.

1. The left hand plays the first 2 notes
2. then the right hand plays the next 3 notes and then repeats them
3. Then all the above is repeated for the second half of the bar



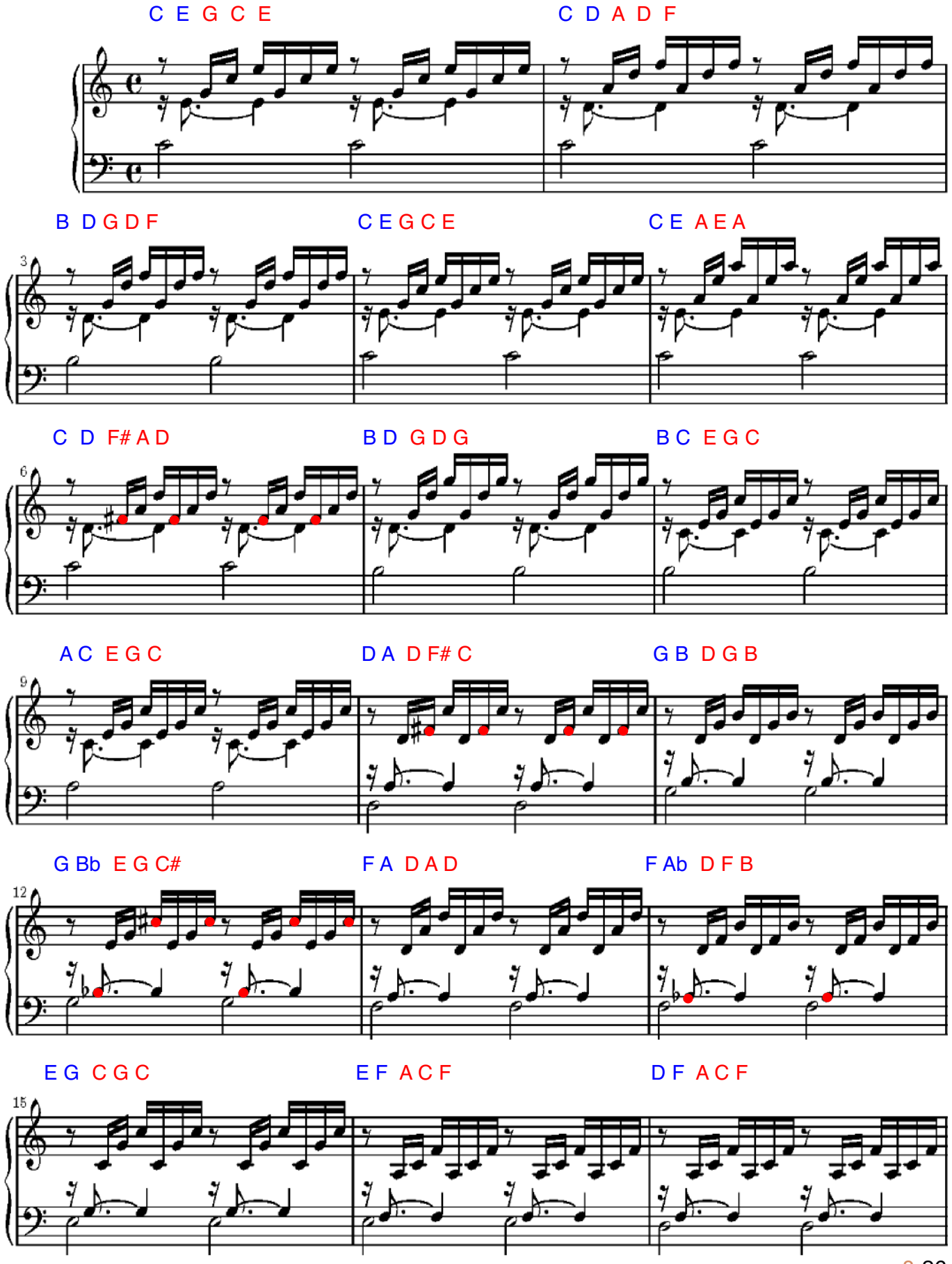
Bar 1 notes



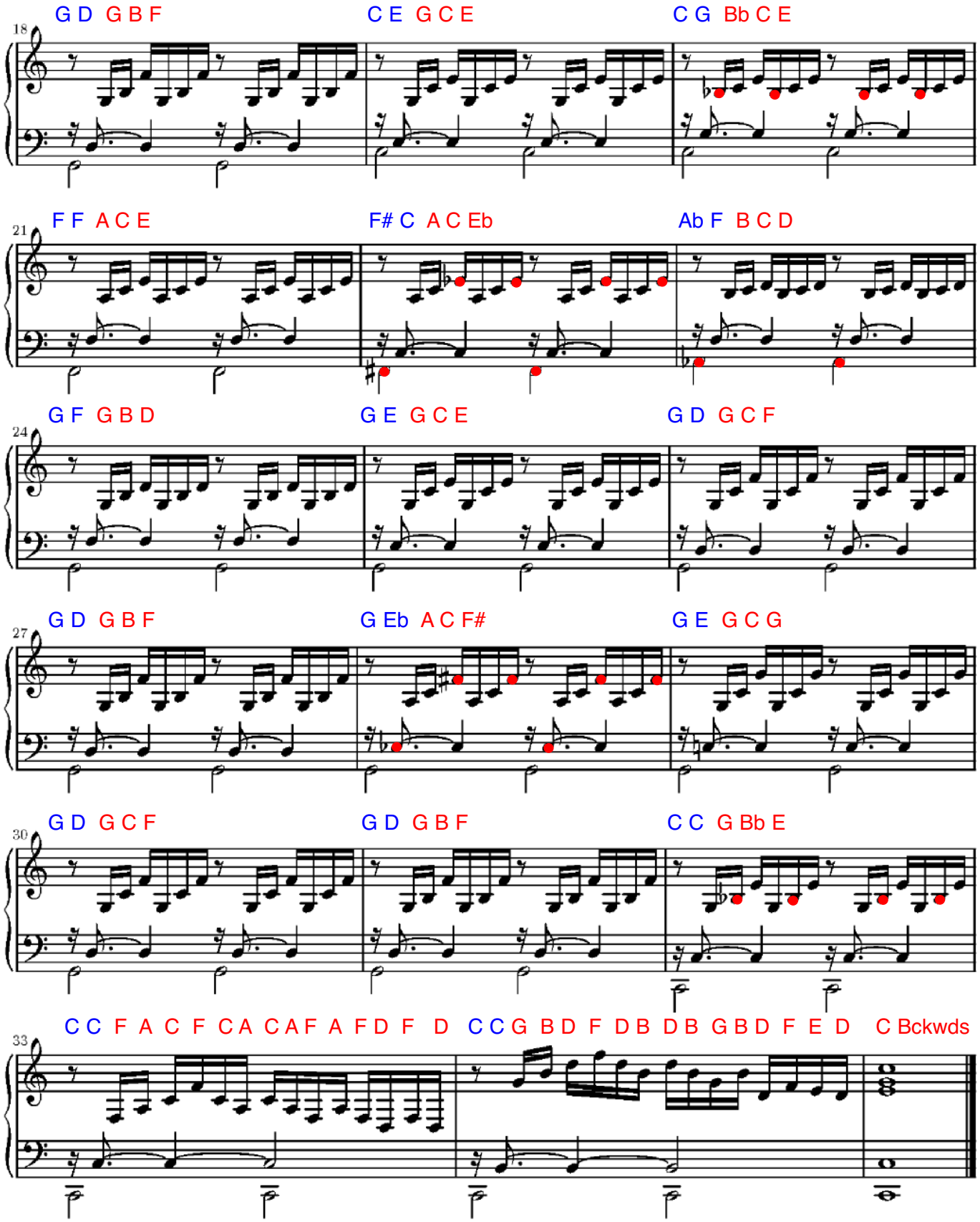
Now it's time to try the whole piece.
There are two versions - one with the five notes written out and one without.
Try to play without the 'safety net' as soon as you can.

BACH Prelude and Fugue No. 1 in C Major (Ave Maria)

(from The Well Tempered Clavier Book 1)



BACH Prelude and Fugue No. 1 in C Major (Ave Maria)

(page 2)

G D G B F
C E G C E
C G Bb C E
18
F F A C E
F# C A C Eb
Ab F B C D
21
G F G B D
G E G C E
G D G C F
24
G D G B F
G Eb A C F#
G E G C G
27
G D G C F
G D G B F
C C G Bb E
30
C C F A C F C A C A F A F D F D C C G B D F D B D B G B D F E D C Bckwds
33

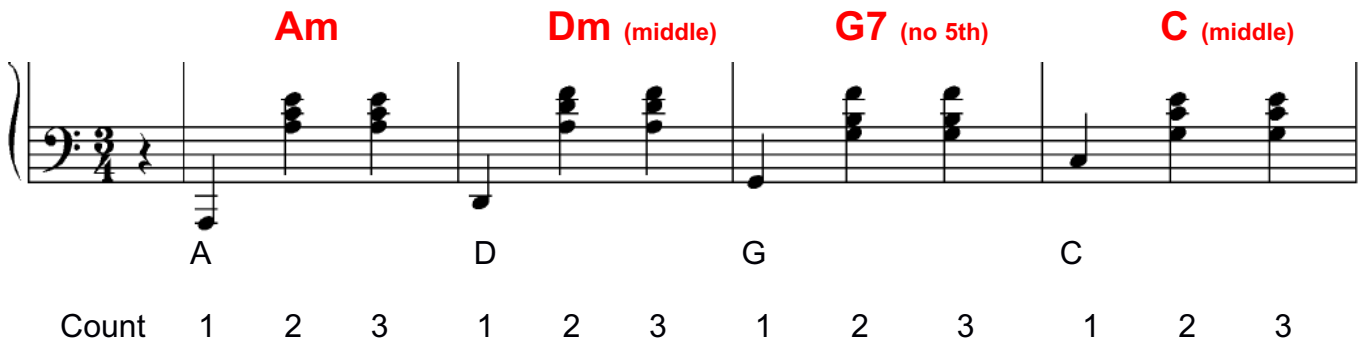
CHOPIN
Waltz in A minor

This next piece is also quite easy once you analyse the chords and patterns.

- The left hand plays the same chord progression Am, Dm G7, C four times
- The first Left Hand note of each bar is the ROOT note of the chord that follows
- The Right Hand very often uses a chord note at the start of each bar

Try the Left Hand chord progression before you play hands together

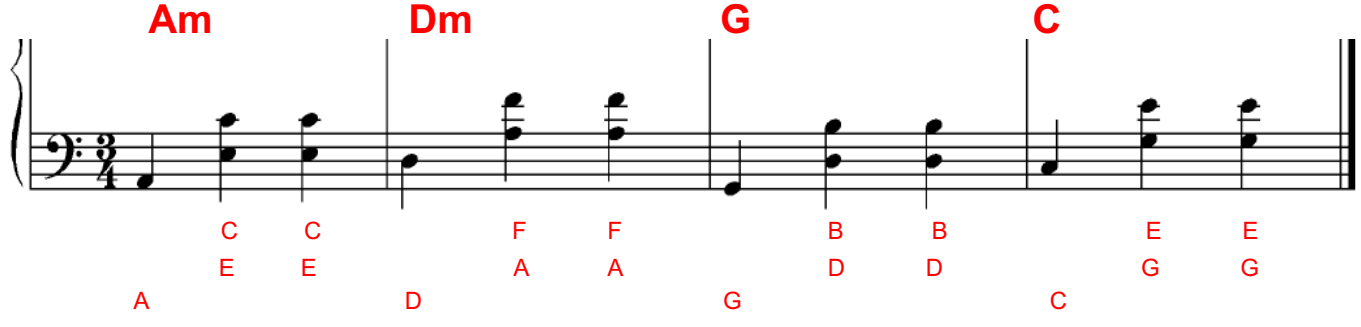
Notice how low the first A note is



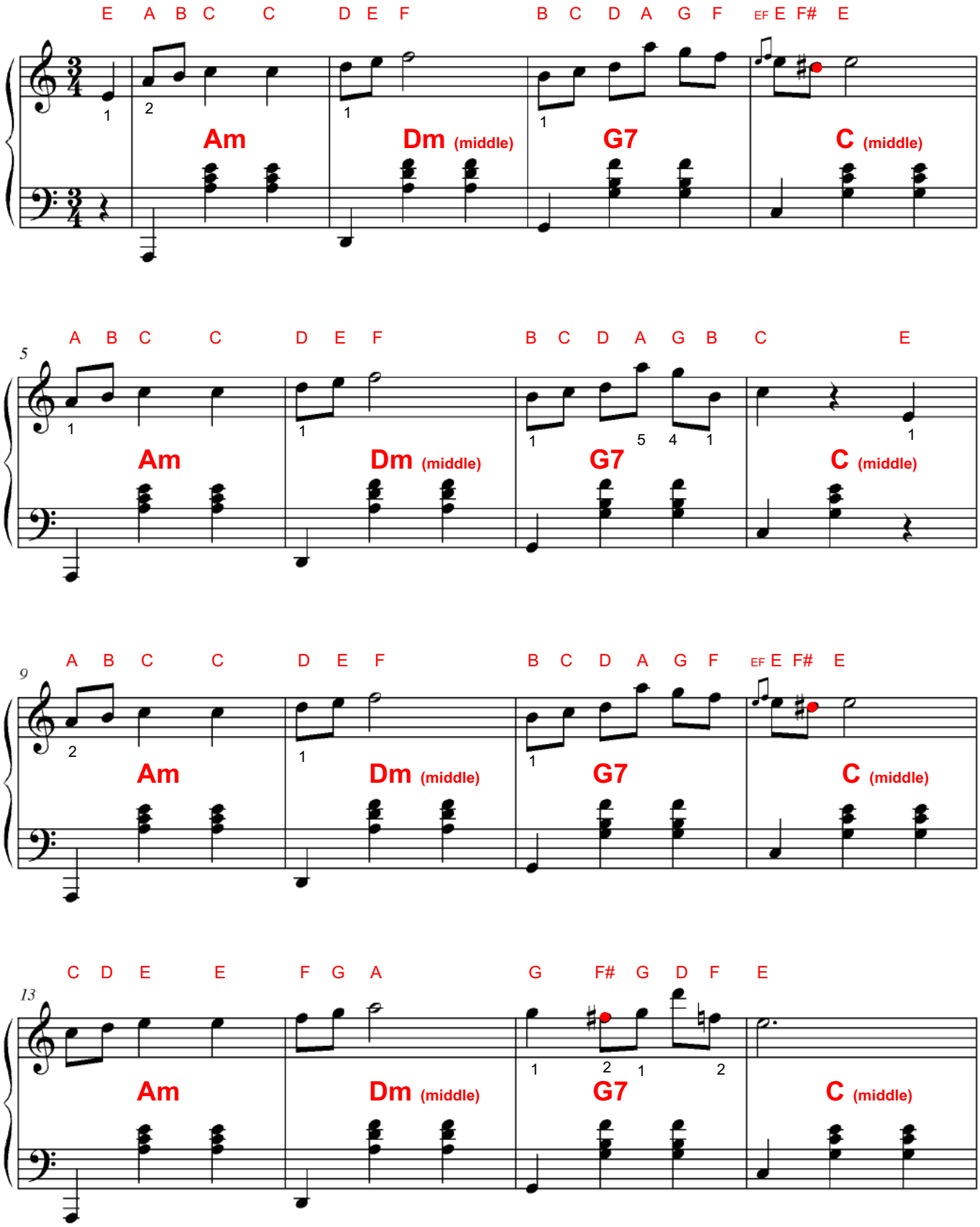
ALTERNATIVE LEFT HAND

There is another really easy way to play the left hand of this piece if you can stretch your fingers far enough.

Instead of using a STRIDE - ie hitting a bass note and then moving your hand up to play a chord - you use a broken chord which spans TEN notes. Try it!

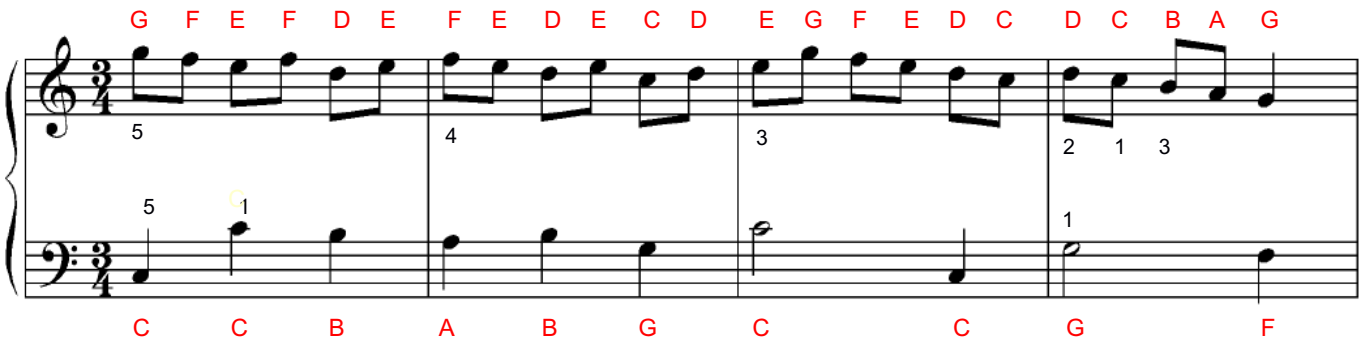


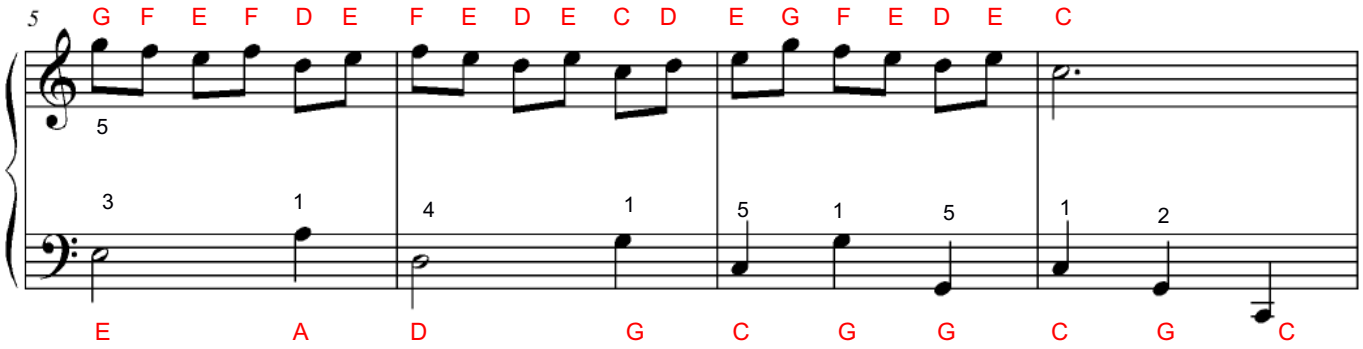
CHOPIN

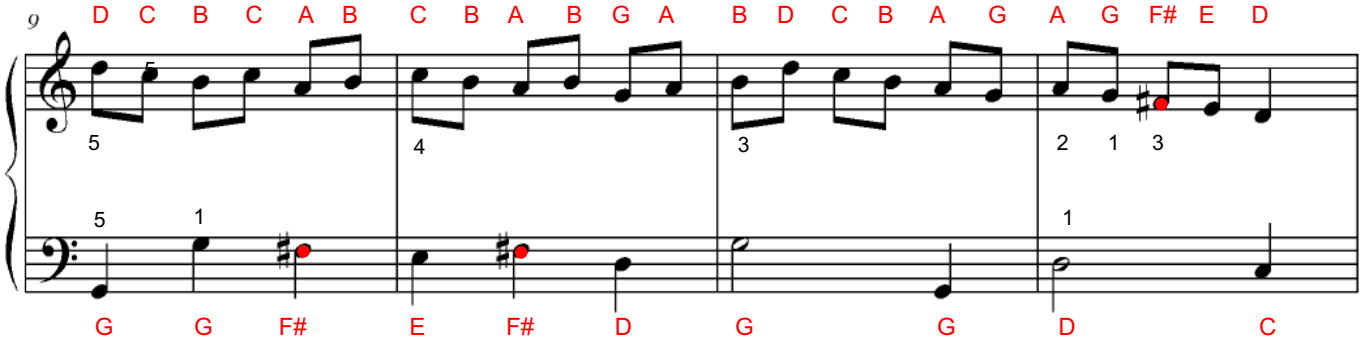
Waltz in A minor

E A B C C D E F B C D A G F EF E F# E
Am
Dm (middle)
G7
C (middle)
A B C C D E F B C D A G B C E
Am
Dm (middle)
G7
C (middle)
A B C C D E F B C D A G F EF E F# E
Am
Dm (middle)
G7
C (middle)
C D E E F G A G F# G D F E
Am
Dm (middle)
G7
C (middle)

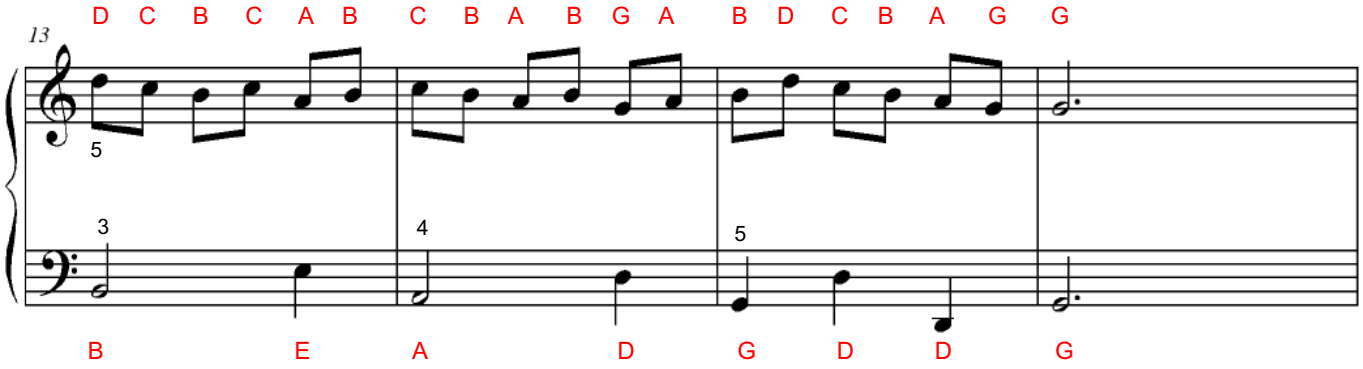
JEAN PHILIPPE RAMEAU

Rondino









J. S. BACH

Jesu Joy of Man's Desiring (in C)

(used by The Beach Boys in "Lady Lynda")

RIGHT HAND

Even if you just learn the RIGHT hand part of this piece it still sounds great.
See if you can spot the broken chords in the right hand.

Just be careful with the fingering.

LEFT HAND

Don't just READ the left hand - NOTICE how it has certain memorable PATTERNS in it - this makes it FAR easier to remember.

LINE 1 (two octave patterns)
C - C - A - E - E - A

LINE 2 (almost a straight bass run)
D - E - F - G - B - B - G

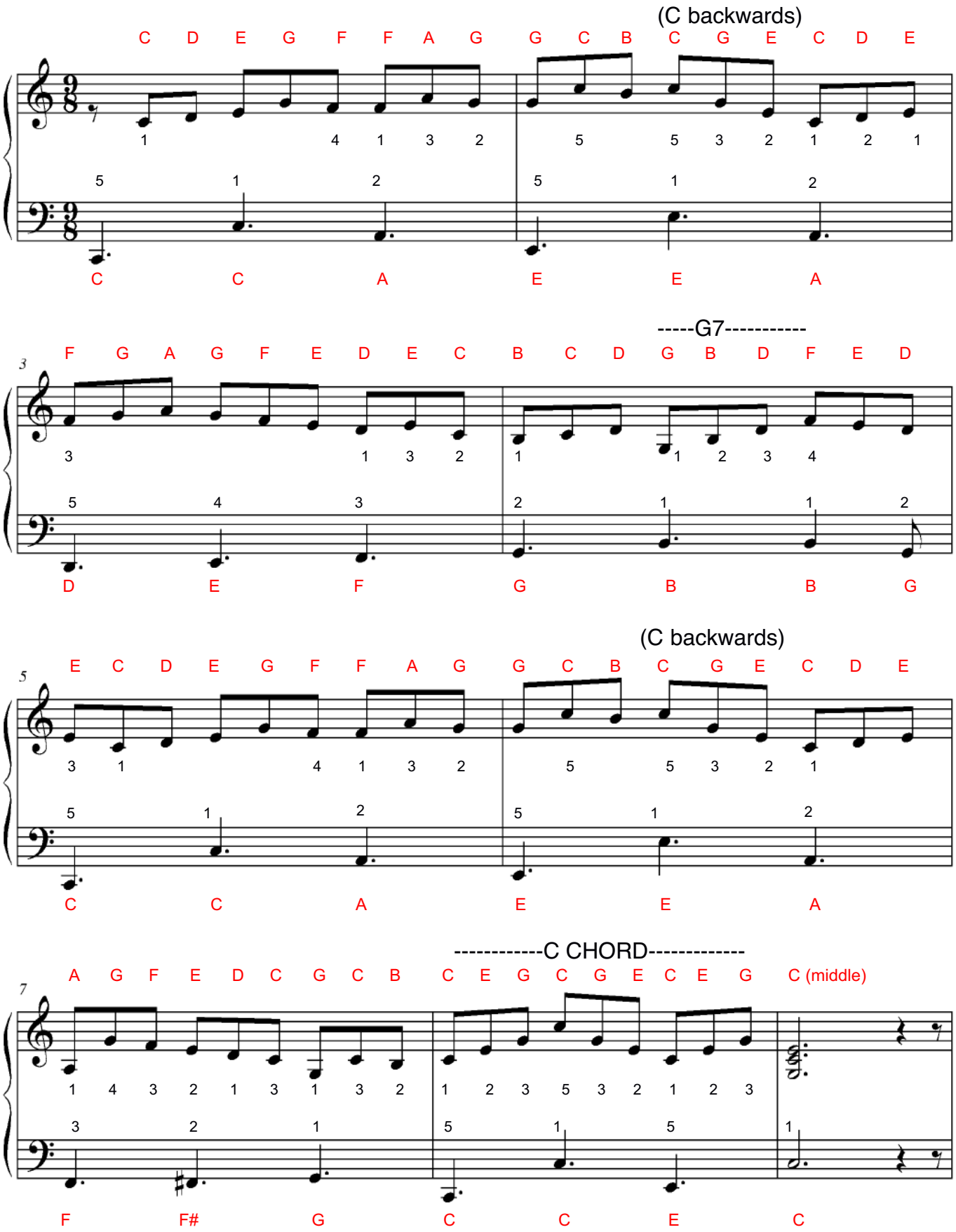
LINE 3 (same as line 1)
C - C - A - E - E - A

LINE 4 (another bass run then octave C's)
F - F# - G - C - C - E - C

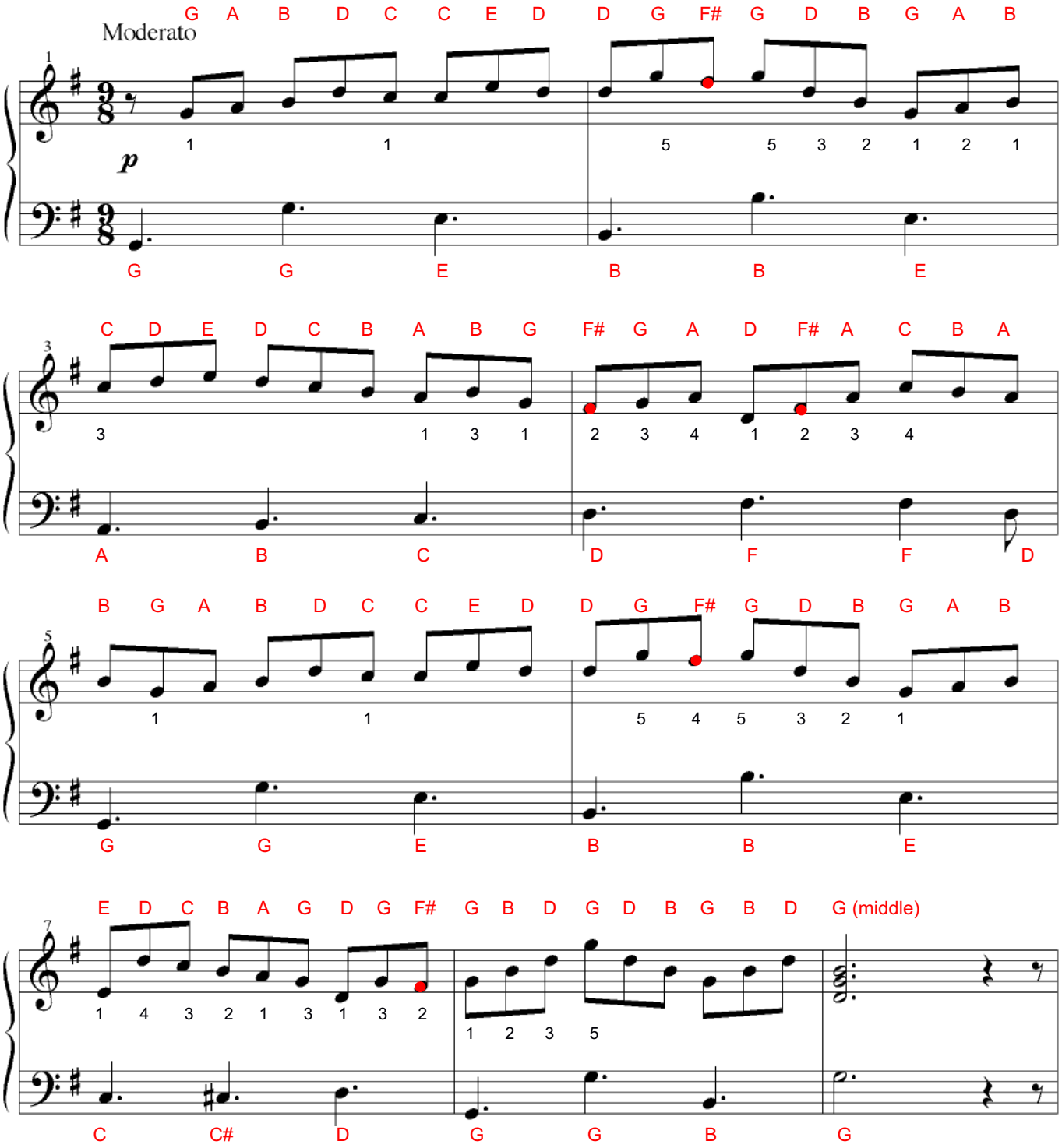
Try to look at ALL the pieces in this way.
Pick out shapes - patterns - repeat patterns - bass runs - chords

J. S. BACH

Jesu Joy of Man's Desiring (in C)

(used by The Beach Boys in "Lady Lynda")

(C backwards)
C D E G F F A G G C B C G E C D E
C C A E E A
-----G7----------
F G A G F E D E C B C D G B D F E D
D E F G B B G
(C backwards)
E C D E G F F A G G C B C G E C D E
C C A E E A
----------C CHORD----------
A G F E D C G C B C E G C G E C E G C (middle)
F F# G C C E C

J. S. BACH

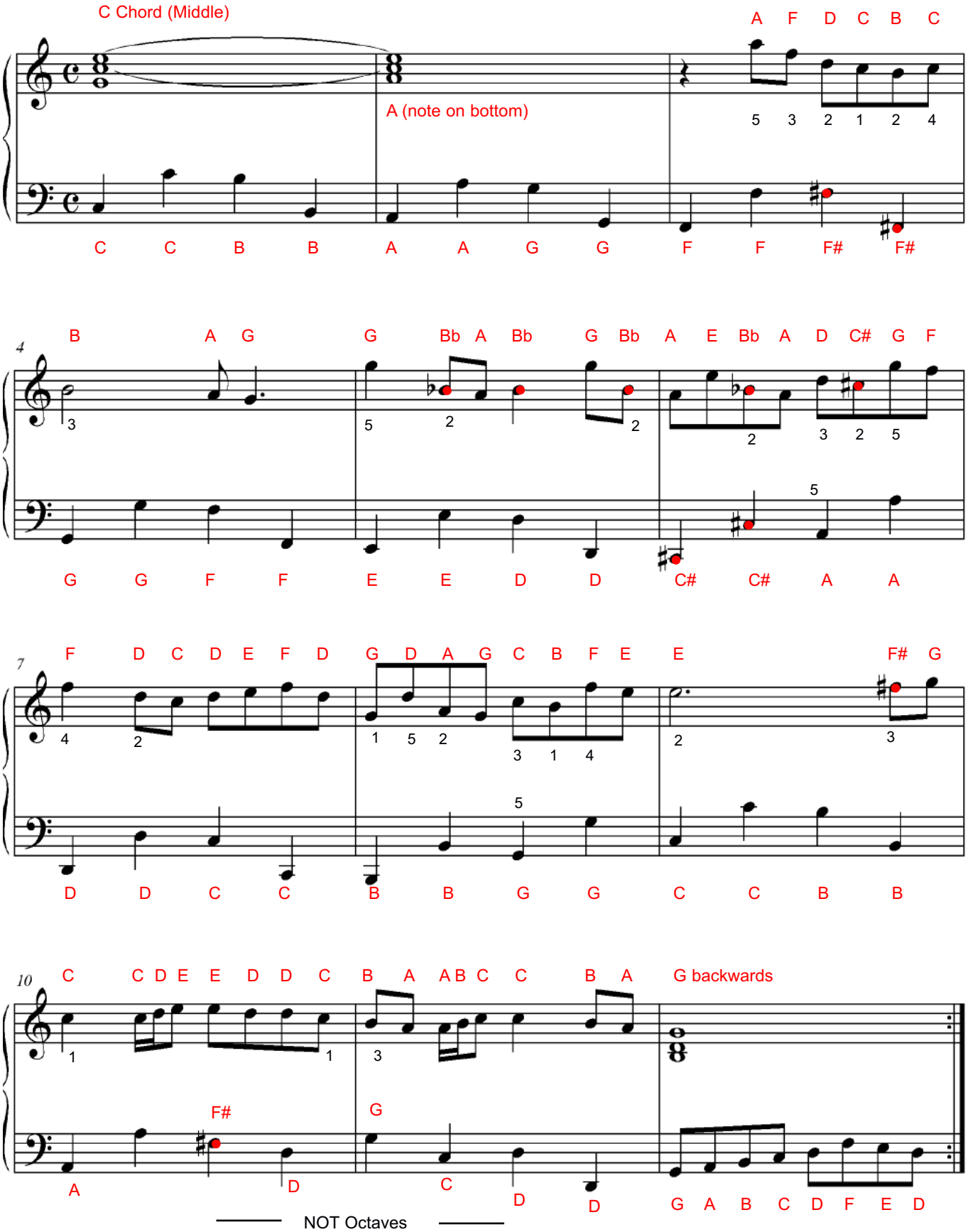
Jesu Joy of Man's Desiring (in G)

Moderato
p
G A B D C C E D D G F# G D B G A B
1 1 5 5 3 2 1 2 1
G G E B B E
C D E D C B A B G F# G A D F# A C B A
3 1 3 1 2 3 4 1 2 3 4
A B C D F F D
B G A B D C C E D D G F# G D B G A B
1 1 5 4 5 3 2 1
G G E B B E
E D C B A G D G F# G B D G D B G B D G (middle)
1 4 3 2 1 3 1 3 2 1 2 3 5
C C# D G G B G

BACH
Air on a G String

You will instantly recognize this piece for it's very distinctive Left Hand bass OCTAVE bass line.

Practice hands separately and sing along when you play the left hand.

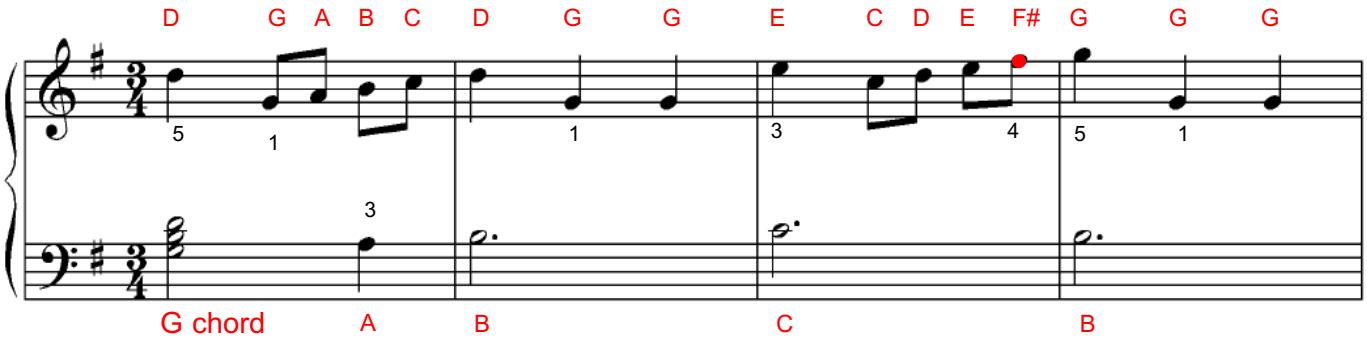
Try to memorize pieces like this - if you play it a few dozen times you will be able to play it by ear!.

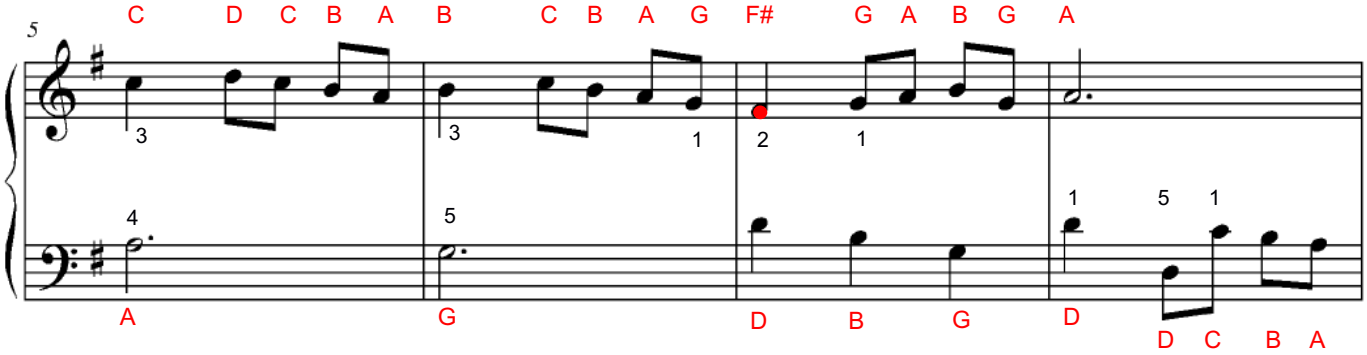
BACH
Air on a G String

C Chord (Middle)
A (note on bottom)
A F D C B C
5 3 2 1 2 4
C C B B A A G G F F F# F#
4
B A G G Bb A Bb G Bb A E Bb A D C# G F
3 5 2 2 2 3 2 5
5
G G F F E E D D C# C# A A
7
F D C D E F D G D A G C B F E E F# G
4 2 1 5 2 3 1 4 2 3
5
D D C C B B G G C C B B
10
C C D E E D D C B A A B C C B A G backwards
1 1 3
F# G
A D C D D G A B C D F E D
NOT Octaves

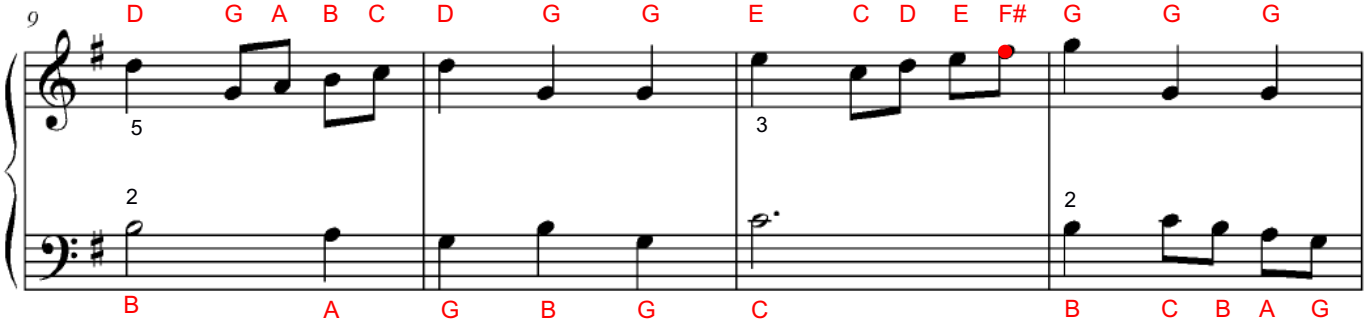
BACH

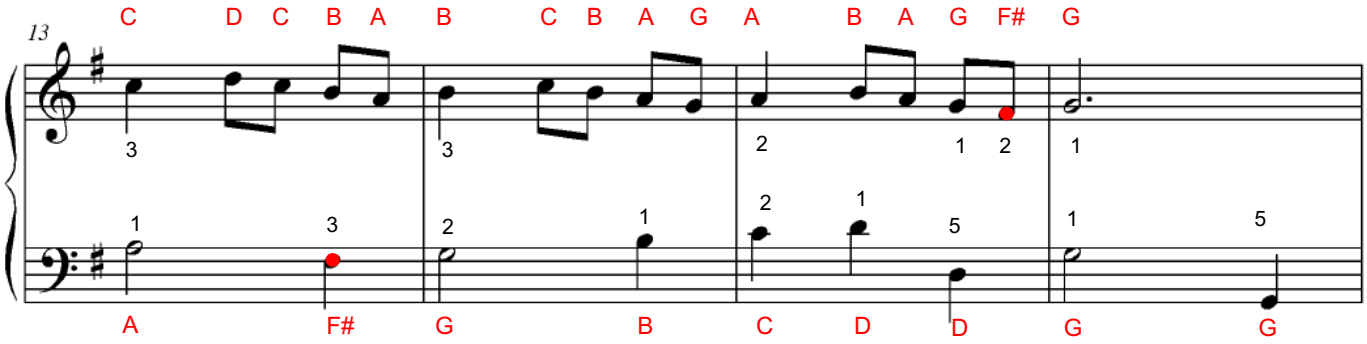
Minuet in G page 1

This Minuet is in the key of G which has one Sharp - F#
So every time you play an F it must be Sharp (marked in red)

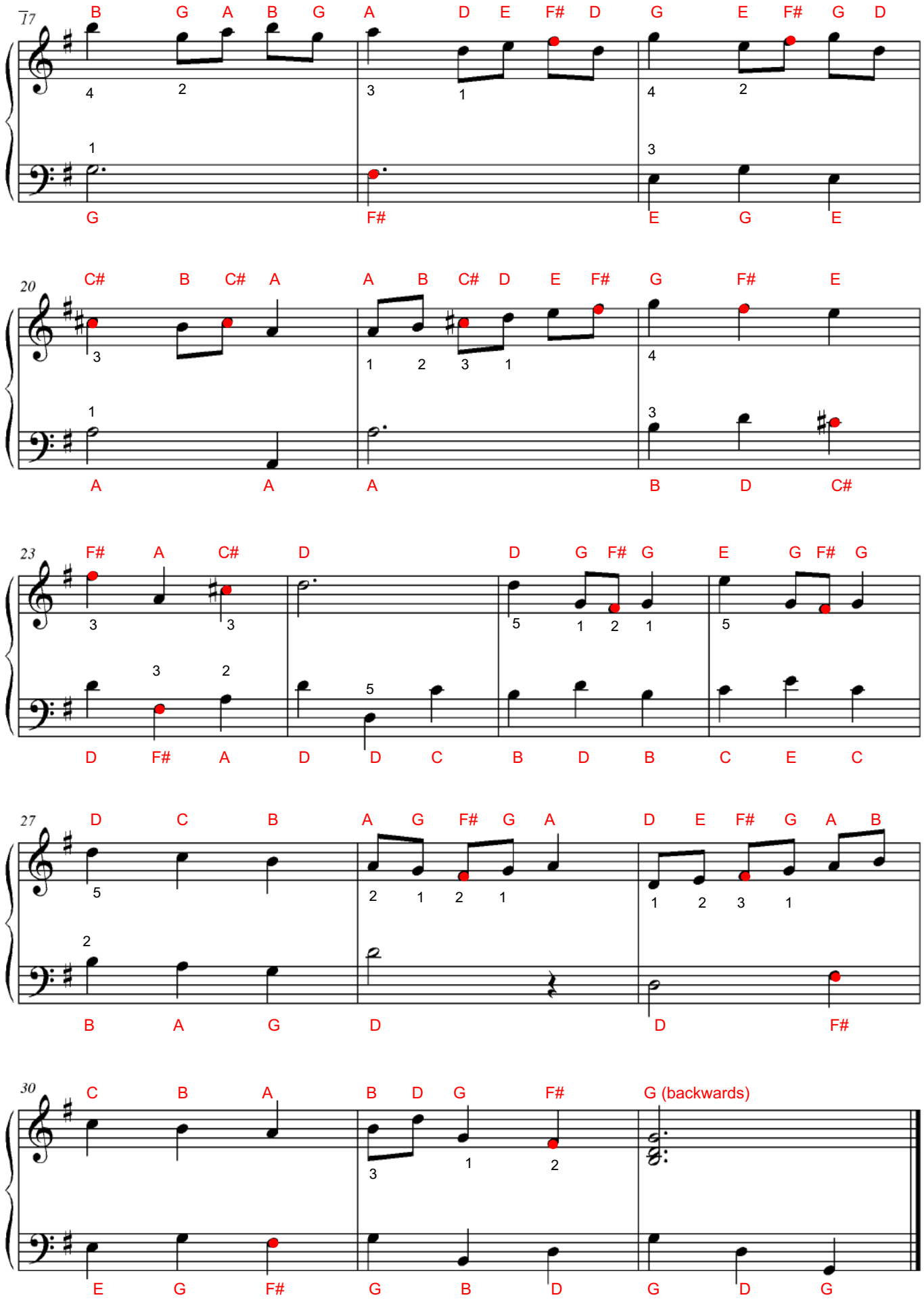








BACH

Minuet in G

17
B G A B G A D E F# D G E F# G D
4 2 3 1 4 2
1 3
G F# E G E
20
C# B C# A A B C# D E F# G F# E
3 1 2 3 1 4
1 3
A A A B D C#
23
F# A C# D D G F# G E G F# G
3 3 5 1 2 1 5
3 2 5
D F# A D D C B D B C E C
27
D C B A G F# G A D E F# G A B
5 2 1 2 1 1 2 3 1
2
B A G D D F#
30
C B A B D G F# G (backwards)
3 1 2
E G F# G B D G D G

VERDI
La Donna e Mobile (from Rigoletto)

The Left Hand of this piece is full of SPLIT CHORDS

Listen to the sound clip to remind you how the tune goes.
Then learn the LEFT hand and SING the tune as you play. Then try both hands.

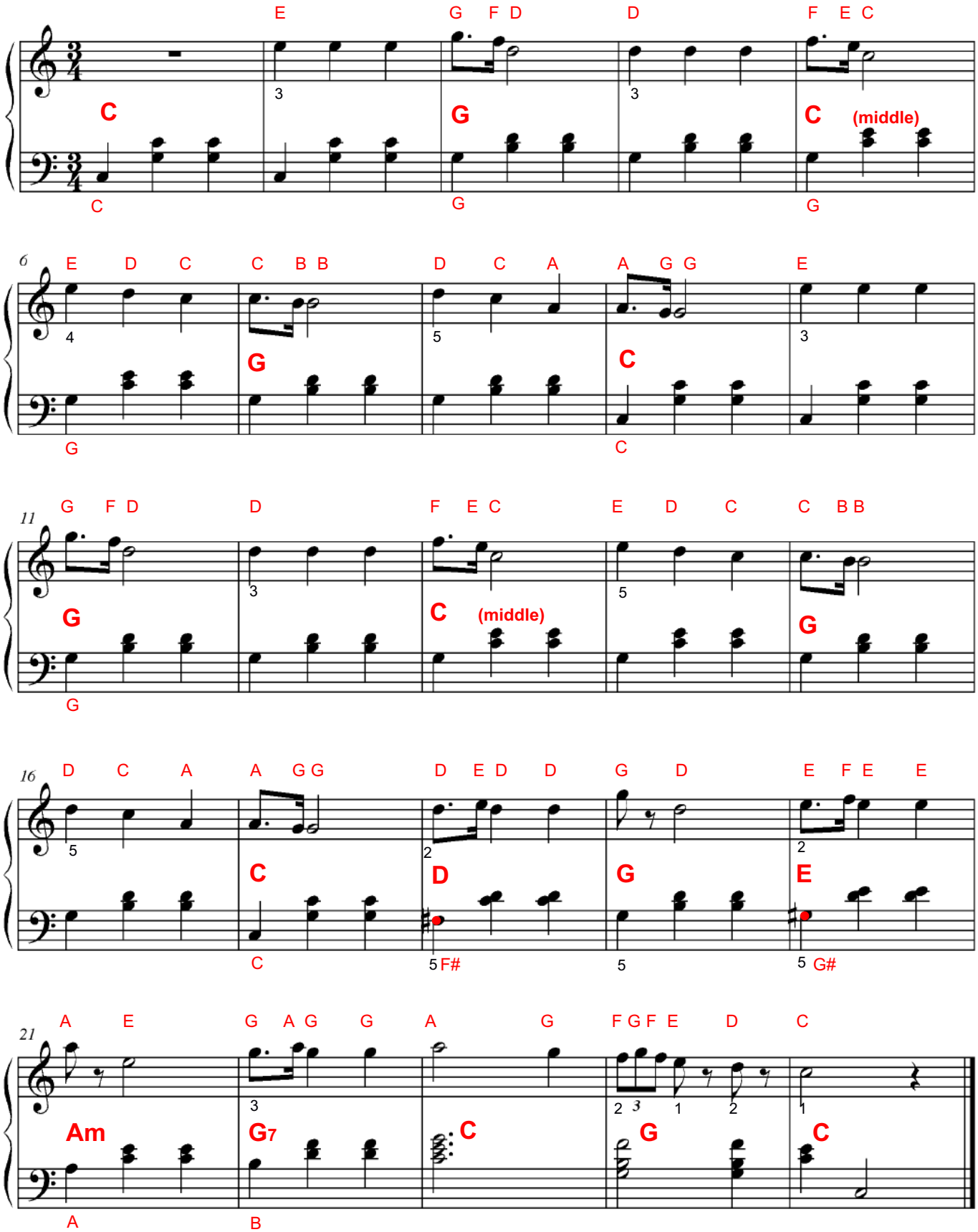
It's easier than it looks.

There are two versions - the first is easier.

Version 1.
The left hand chords are mostly very basic split chords.

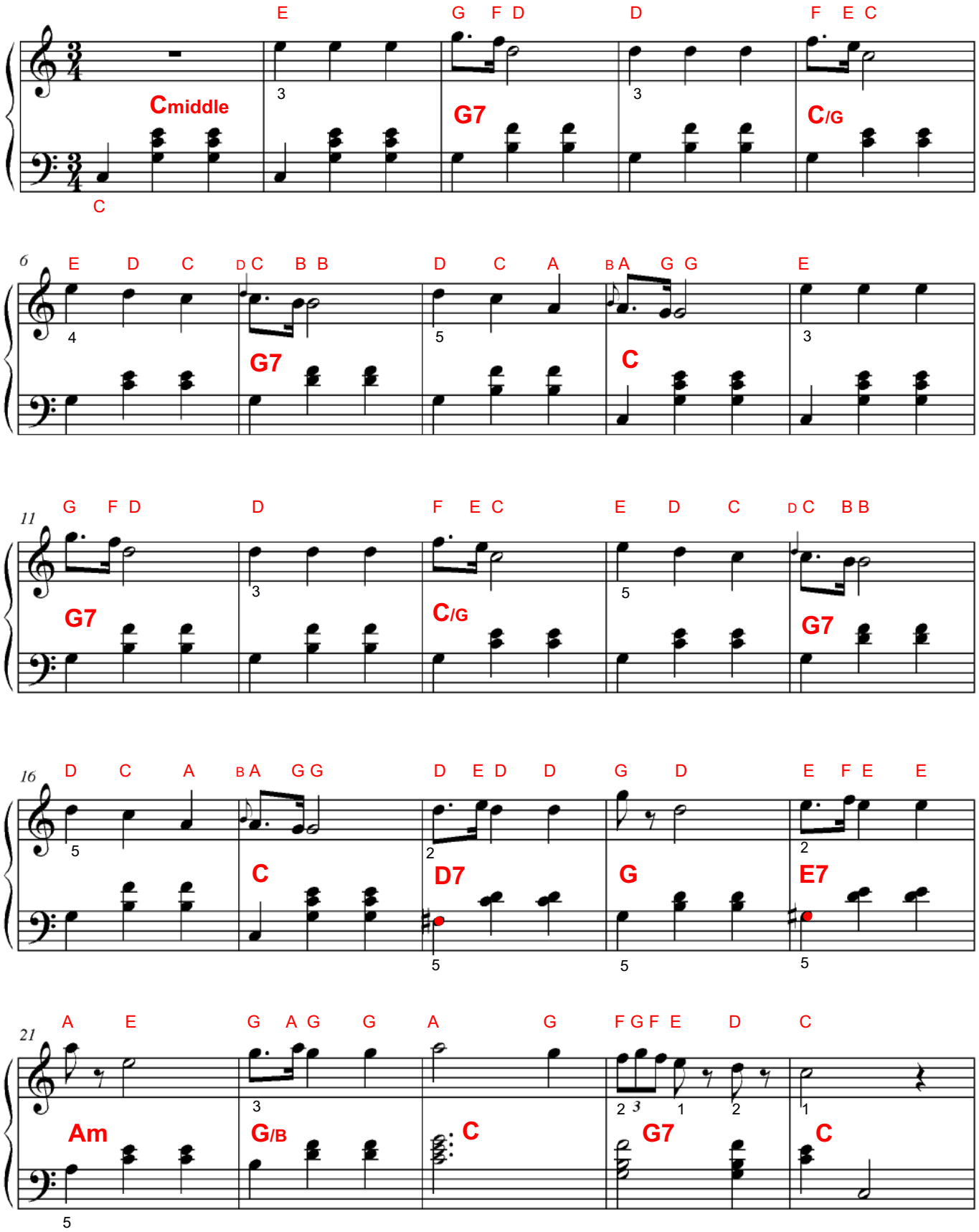
Version 2.
The left hand chords are a bit more complicated.
ie bars 1 and 2 uses a low C note followed by a C middle chord
bars 3 and 4 use a split G7 chord with no 5th
There are also a few 'Grace notes' in the Right Hand - these are notes played VERY quickly just before the main note. These notes are written in smaller than other notes

VERDI

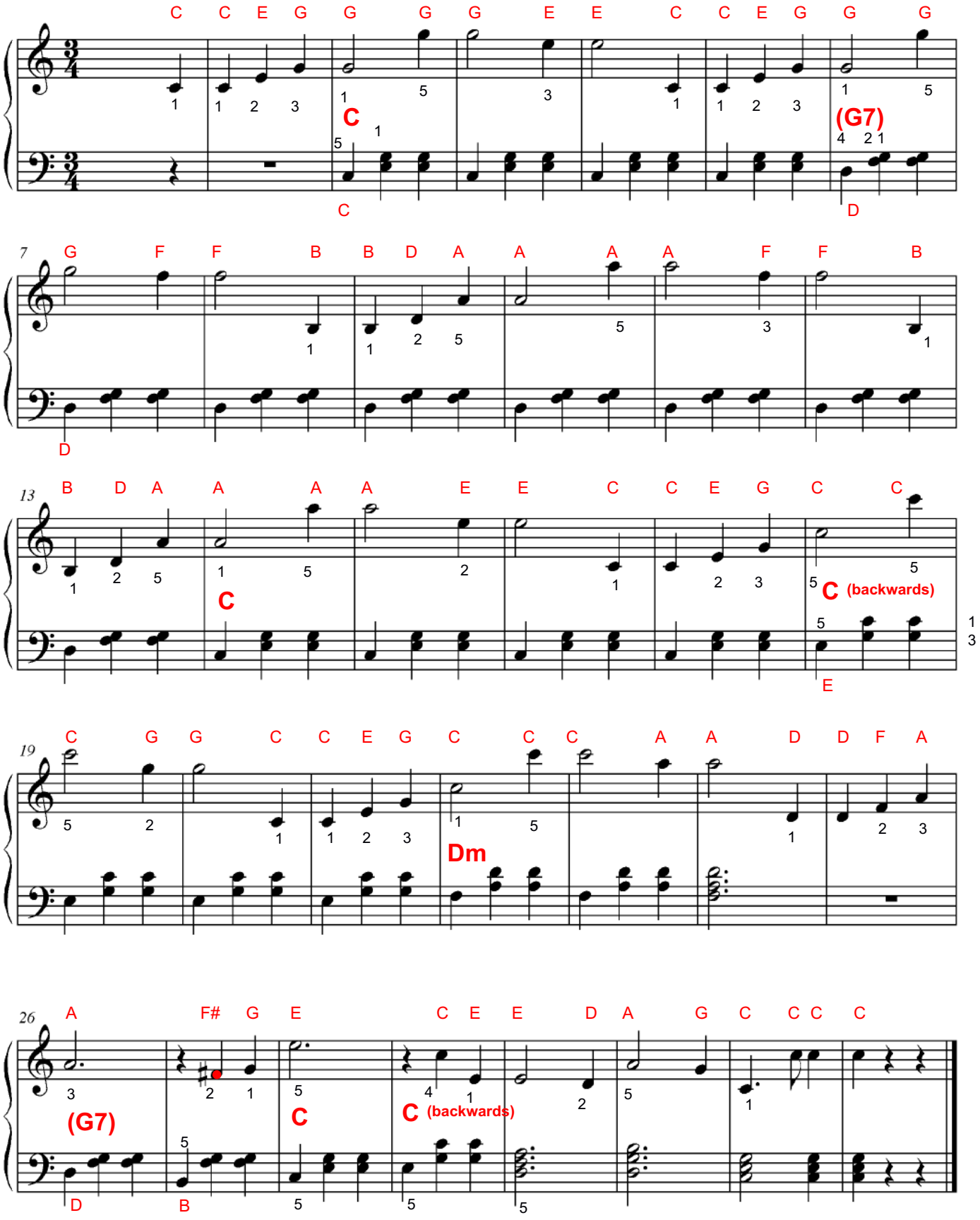
La Donna e Mobile (from Rigoletto)

E G F D D F E C
C G C (middle)
C G G
6
E D C C B B D C A A G G E
G C
G C
11
G F D D F E C E D C C B B
G C (middle) G
G
16
D C A A G G D E D D G D E F E E
C D G E
C 5 F# 5 5 G#
21
A E G A G G A G F G F E D C
Am G7 C G C
A B

VERDI

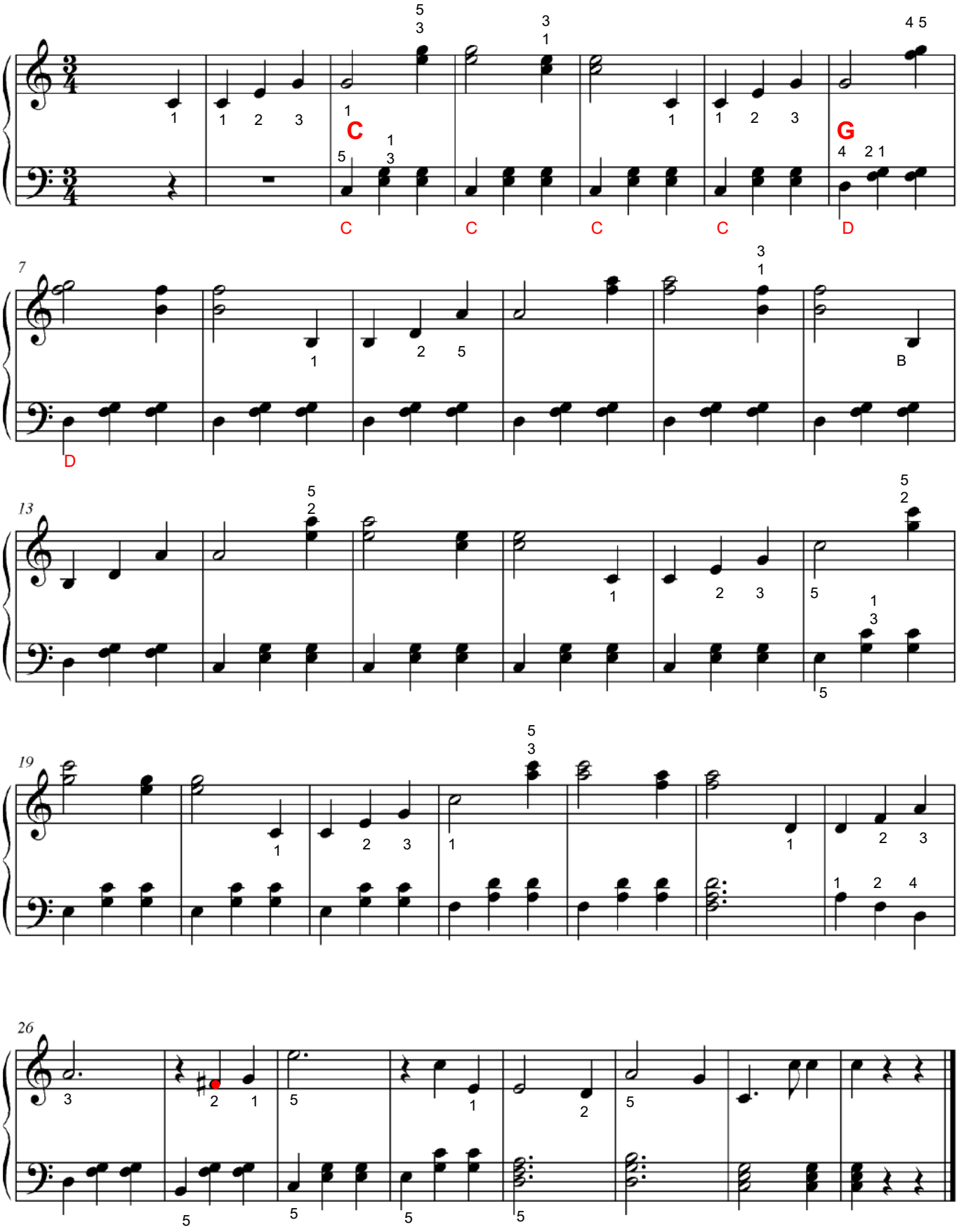
La Donna e Mobile (from Rigoletto)

harder version

E G F D D F E C
Cmiddle G7 C/G
C
6
E D C D C B B D C A B A G G E
G7 C
11
G F D D F E C E D C D C B B
G7 C/G G7
16
D C A B A G G D E D D G D E F E E
C D7 G E7
21
A E G A G G A G F G F E D C
Am G/B C G7 C

STRAUSS

The Blue Danube

STRAUSS

The Blue Danube

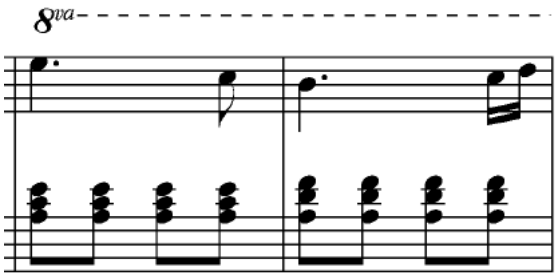
harder version

BRAHMS
HUNGARIAN DANCE

This is a piece of two halves
Bars 17 to 32 are exactly the same as bars 1 to 16 but played an octave higher.

So if you learn the first 16 bars you'll know how to play the whole piece.

Notice that the Left Hand is in a 'Marching Rhythm' and uses very simple chord shapes

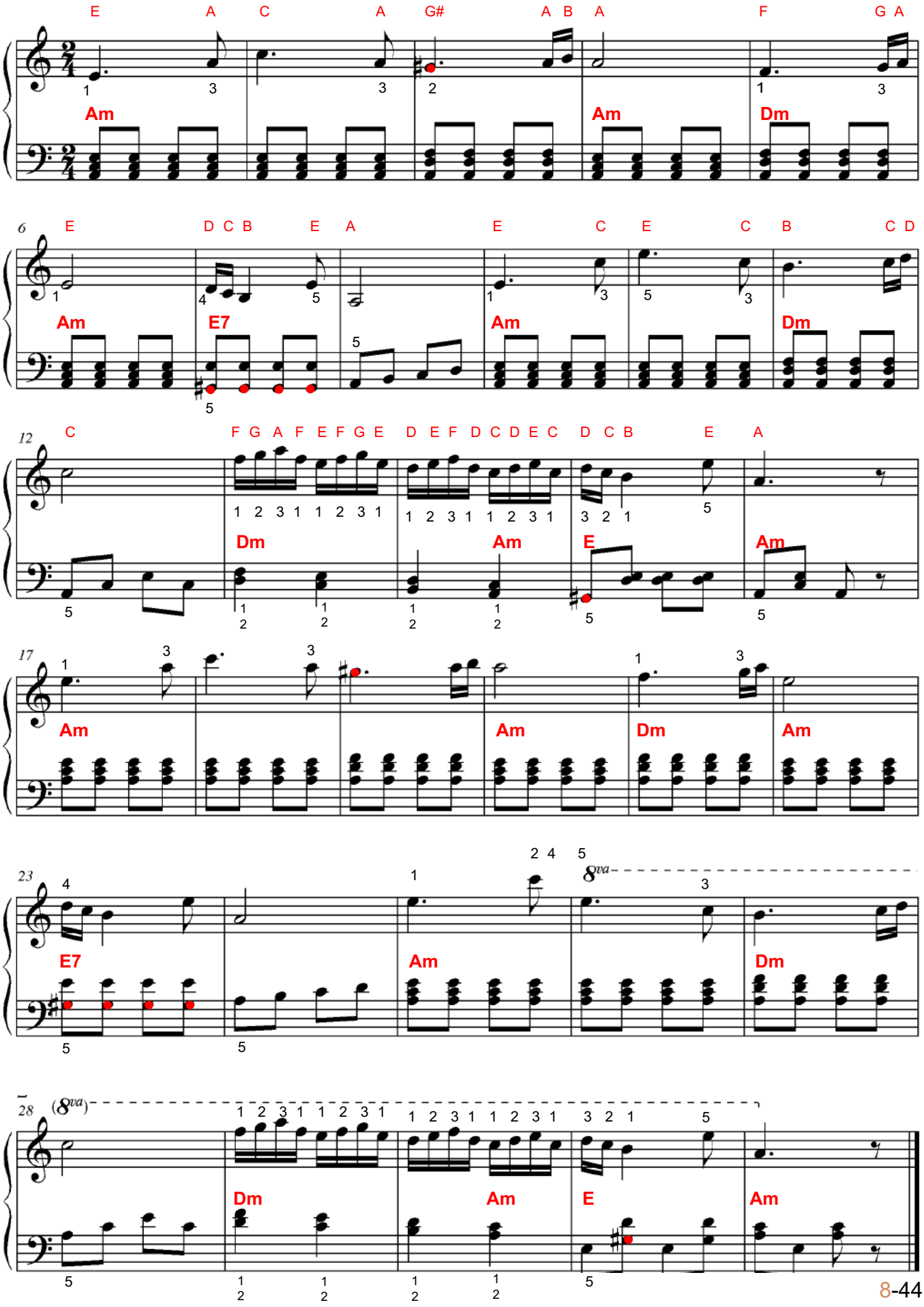
In bar 26 you will notice a strange dotted line with the symbol '8va' in front of it. This means you are to play everything (on that stave) an octave HIGHER than written for as long as the dotted line lasts. The reason for this is simply to make the music easier to write out.

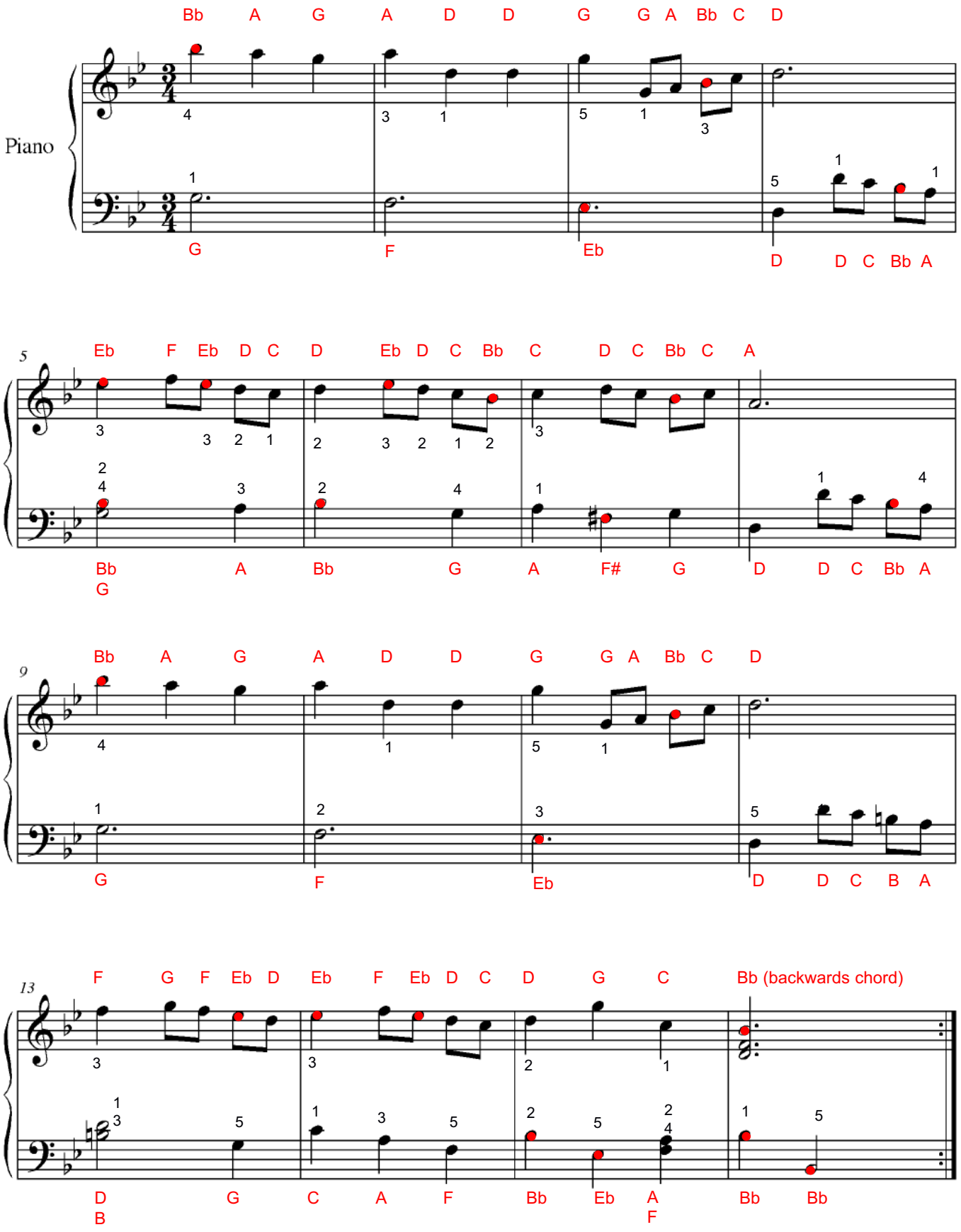


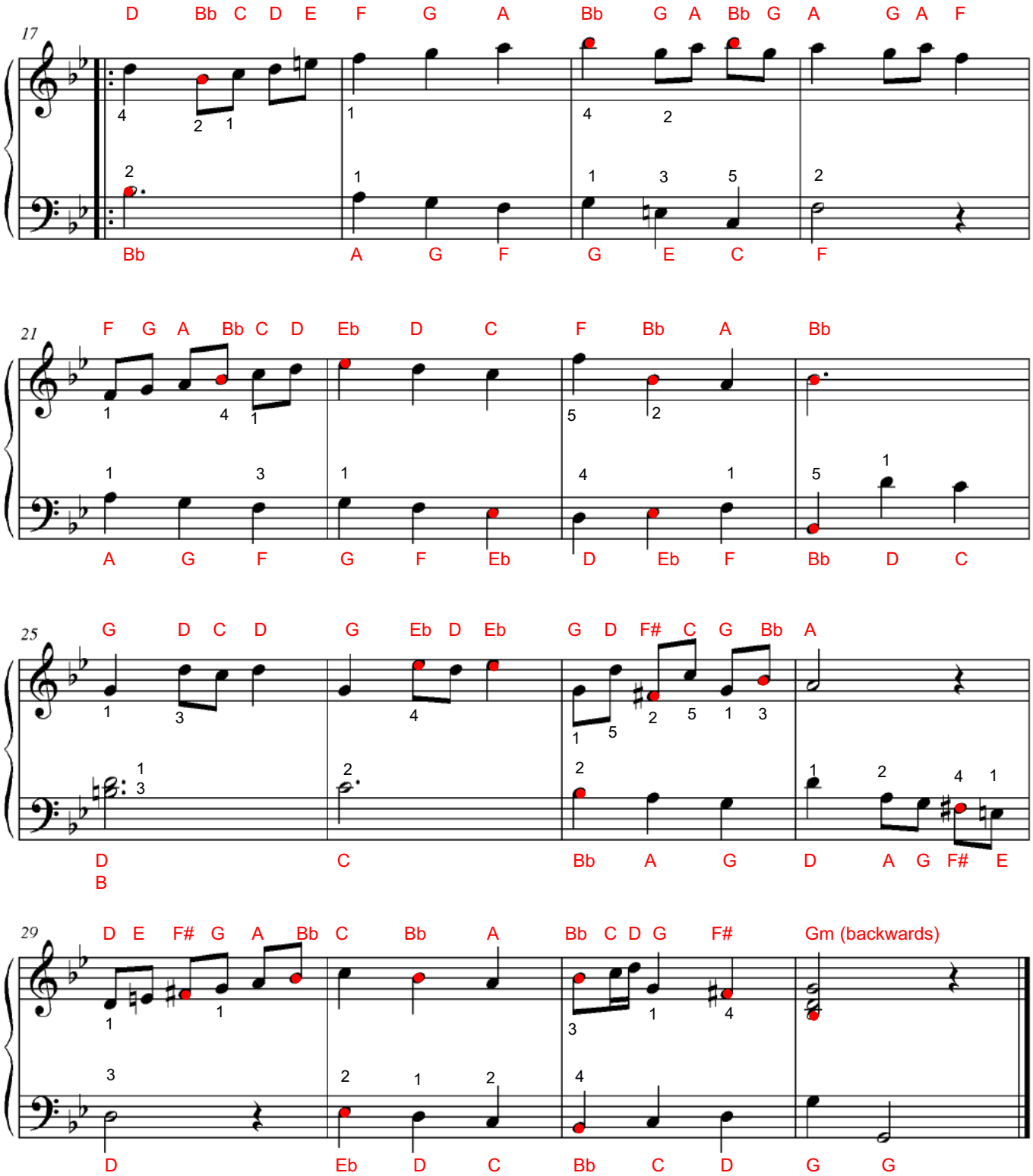
Play all notes on the Right Hand stave an OCTAVE (eight notes) higher than written

In bars 13 and 14 notice that the fingering for the pattern is the SAME even though the pattern moves downwards. This makes it easier to remember. Just 'bounce' th ewhole shape left each time.

BRAHMS

HUNGARIAN DANCE

E A C A G# A B A F G A
Am Am Dm
6
E D C B E A E C E C B C D
Am E7 Am Dm
12
C F G A F E F G E D E F D C D E C D C B E A
Dm Am E Am
17
Am Am Dm Am
23
E7 Am Dm
8va
28
(8va)
Dm Am E Am

J. S. BACH
Menuet in Bb

Piano
Bb A G A D D G G A Bb C D
G F Eb D D C Bb A
5
Eb F Eb D C D Eb D C Bb C D C Bb C A
Bb A Bb G A F# G D D C Bb A
9
Bb A G A D D G G A Bb C D
G F Eb D C B A
13
F G F Eb D Eb F Eb D C D G C Bb (backwards chord)
D G C A F Bb Eb A Bb Bb

J. S. BACH
Menuet in Bb

17
D Bb C D E F G A Bb G A Bb G A G A F
Bb A G F G E C F
21
F G A Bb C D Eb D C F Bb A Bb
A G F G F Eb D Eb F Bb D C
25
G D C D G Eb D Eb G D F# C G Bb A
D B C Bb A G D A G F# E
29
D E F# G A Bb C Bb A Bb C D G F# Gm (backwards)
D Eb D C Bb C D G G

ERIK SATIE
Gymnopedie No. 1

This is a beautiful piece that uses a very repetitive left hand pattern for 16 bars.

There are two versions - the first simplifies the Left hand chords but sounds reasonably close to the original. Learn the easier version before you tackle the harder one.

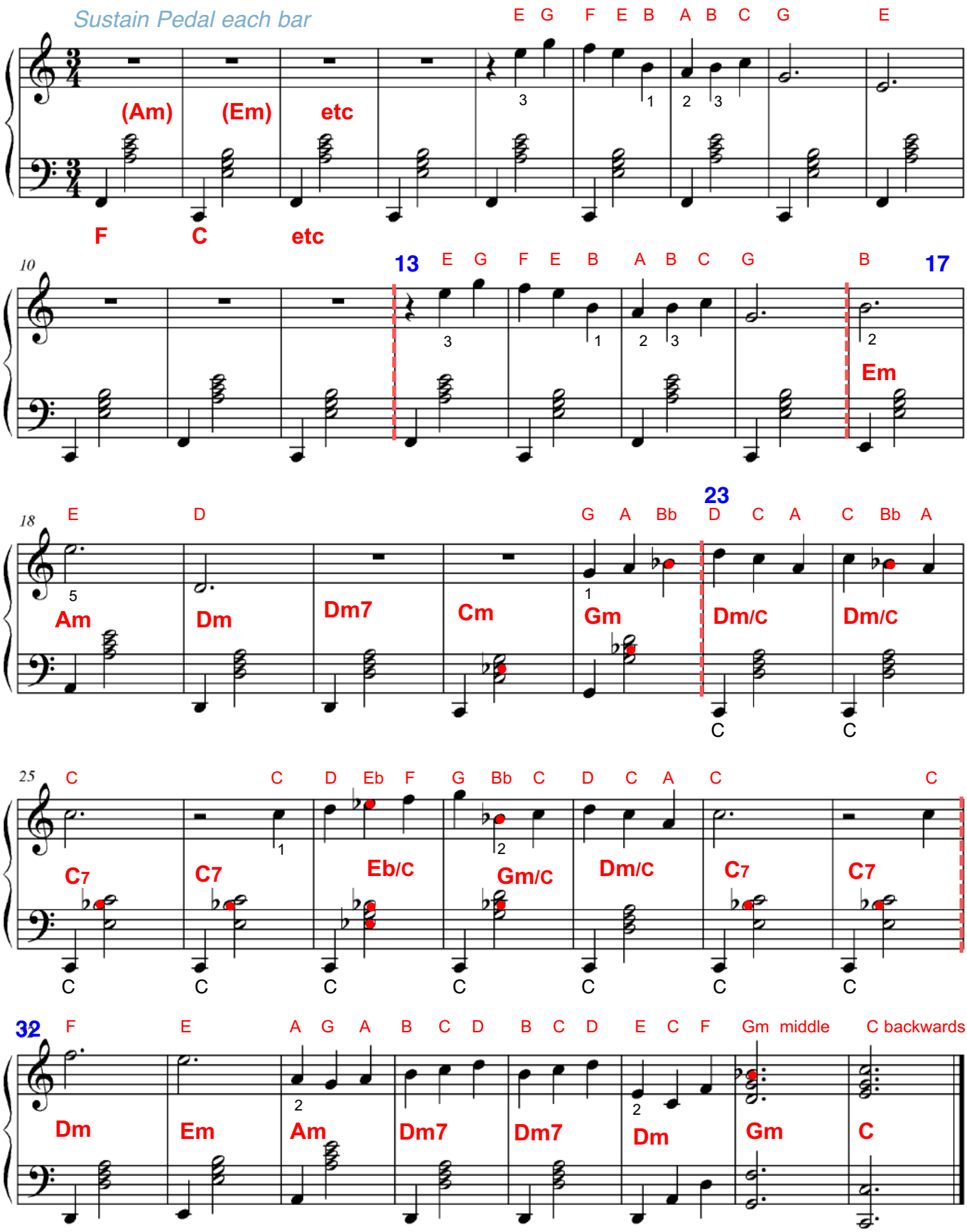
Try practicing the repeat pattern in the first 16 bars without looking at the keys! If you can do this it makes it much easier to add in the right hand melody.

Notice that the first 16 bars consist of -

a low F note followed by an A minor chord (which is basically the notes of F7)
then
a low C note followed by an E minor chord (basically the notes of C maj7)

ERIK SATIE

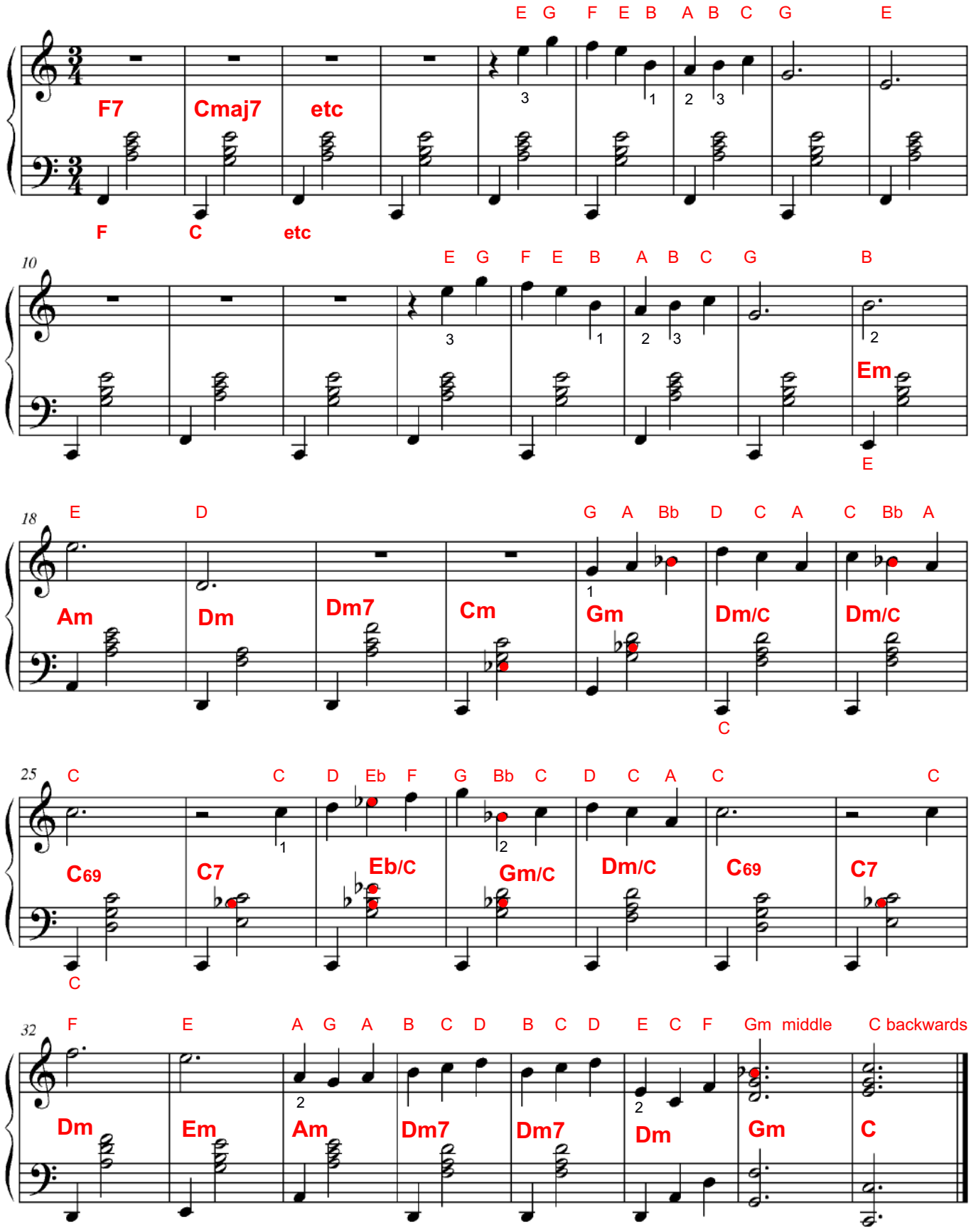
Gymnopedie No. 1

(Used in many an advertisement)

Sustain Pedal each bar
E G F E B A B C G E
(Am) (Em) etc
F C etc
10
13 E G F E B A B C G B 17
Em
18
E D G A Bb 23 D C A C Bb A
Am Dm Dm7 Cm Gm Dm/C Dm/C
C C
25
C C D Eb F G Bb C D C A C C
C7 C7 Eb/C Gm/C Dm/C C7 C7
C C C C C C C
32 F E A G A B C D B C D E C F Gm middle C backwards
Dm Em Am Dm7 Dm7 Dm Gm C

ERIK SATIE

Gymnopedie No. 1

(Harder version - more accurate left hand)

8- 49

E G F E B A B C G E
F7 Cmaj7 etc
F C etc
10
E G F E B A B C G B
Em
E
18
E D G A Bb D C A C Bb A
Am Dm Dm7 Cm Gm Dm/C Dm/C
C
25
C C D Eb F G Bb C D C A C C
C69 C7 Eb/C Gm/C Dm/C C69 C7
C
32
F E A G A B C D B C D E C F Gm middle C backwards
Dm Em Am Dm7 Dm7 Dm Gm C

MOZART

Theme from Sonata in C

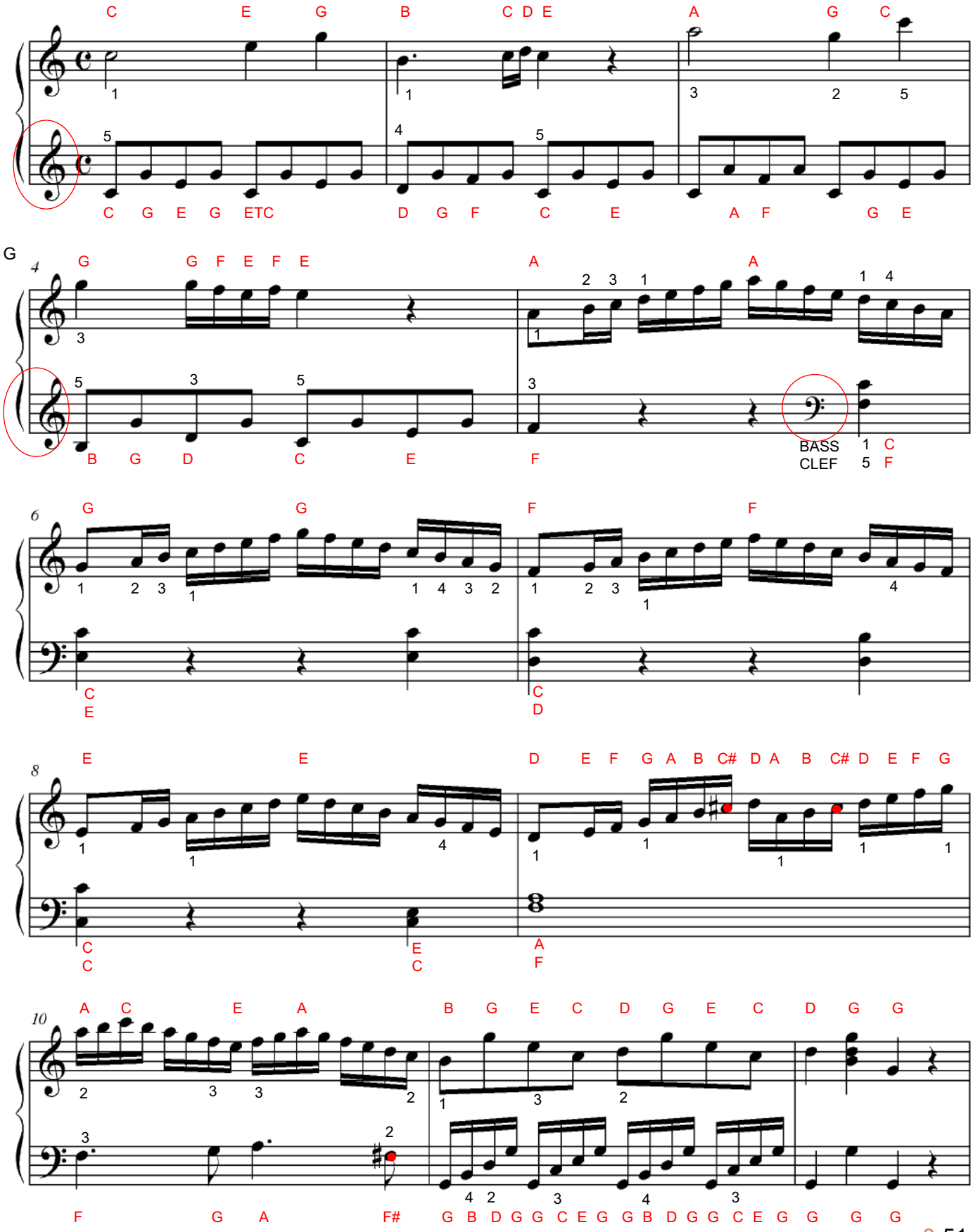
If you practice this piece HANDS SEPARATELY for a while you will see that it is easier than it first appears.

The reason for this is that it uses a lot of ascending and descending SCALES in the melody.

The fingering is the difficult part.

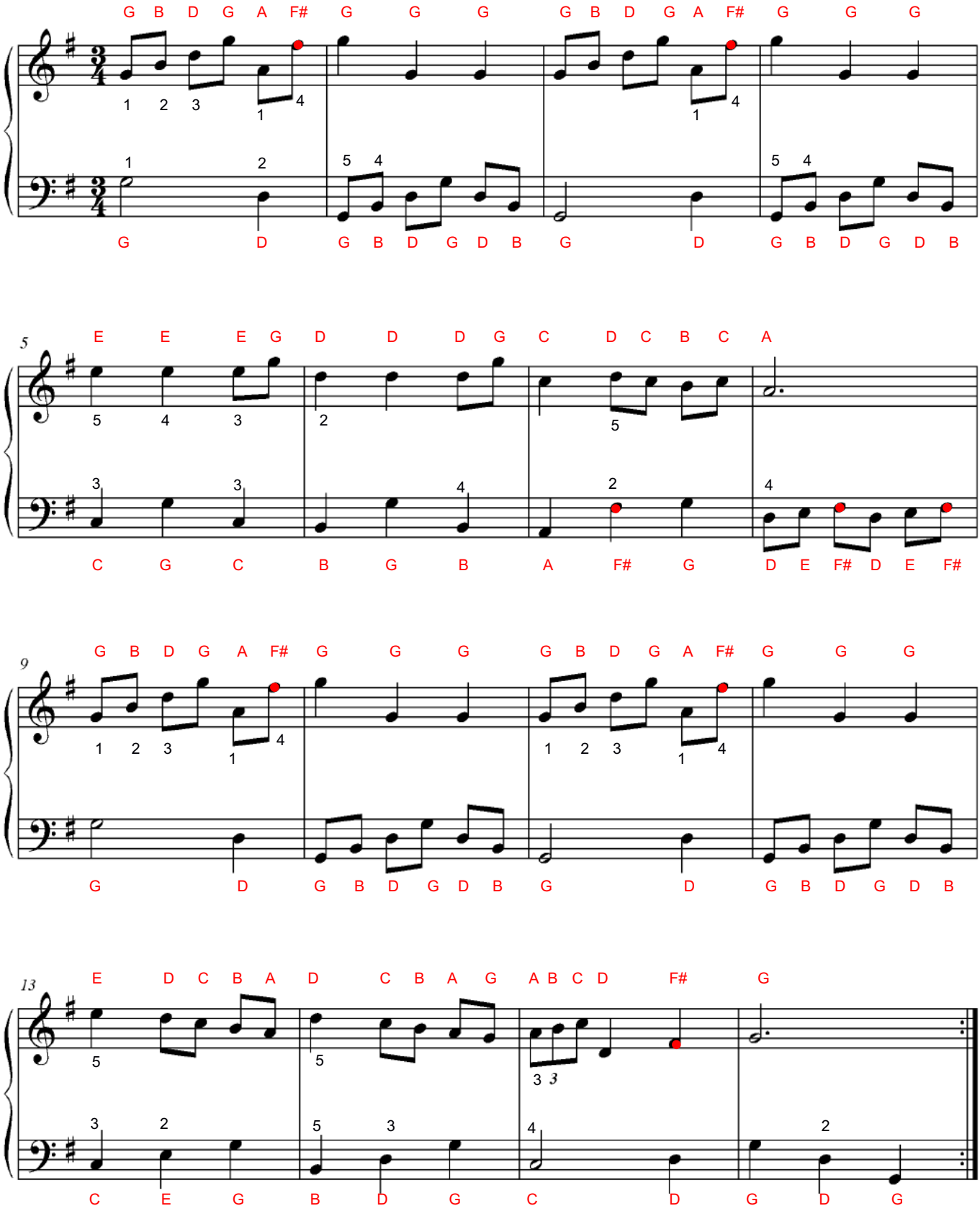
MOZART

Theme from Sonata in C

Notice that the notation uses TWO right Hand TREBLE CLEFS
for the first 4 and 3/4 bars to make it easier to notate.

C E G B C D E A G C
C G E G ETC D G F C E A F G E
G
4
G G F E F E A A
B G D C E F
BASS CLEF
1 C
5 F
6
G G F F
C E C D
8
E E D E F G A B C# D A B C# D E F G
C C E C A F
10
A C E A B G E C D G E C D G G
F G A F# G B D G G C E G G B D G G C E G G G G

BACH

Minuet (in G)

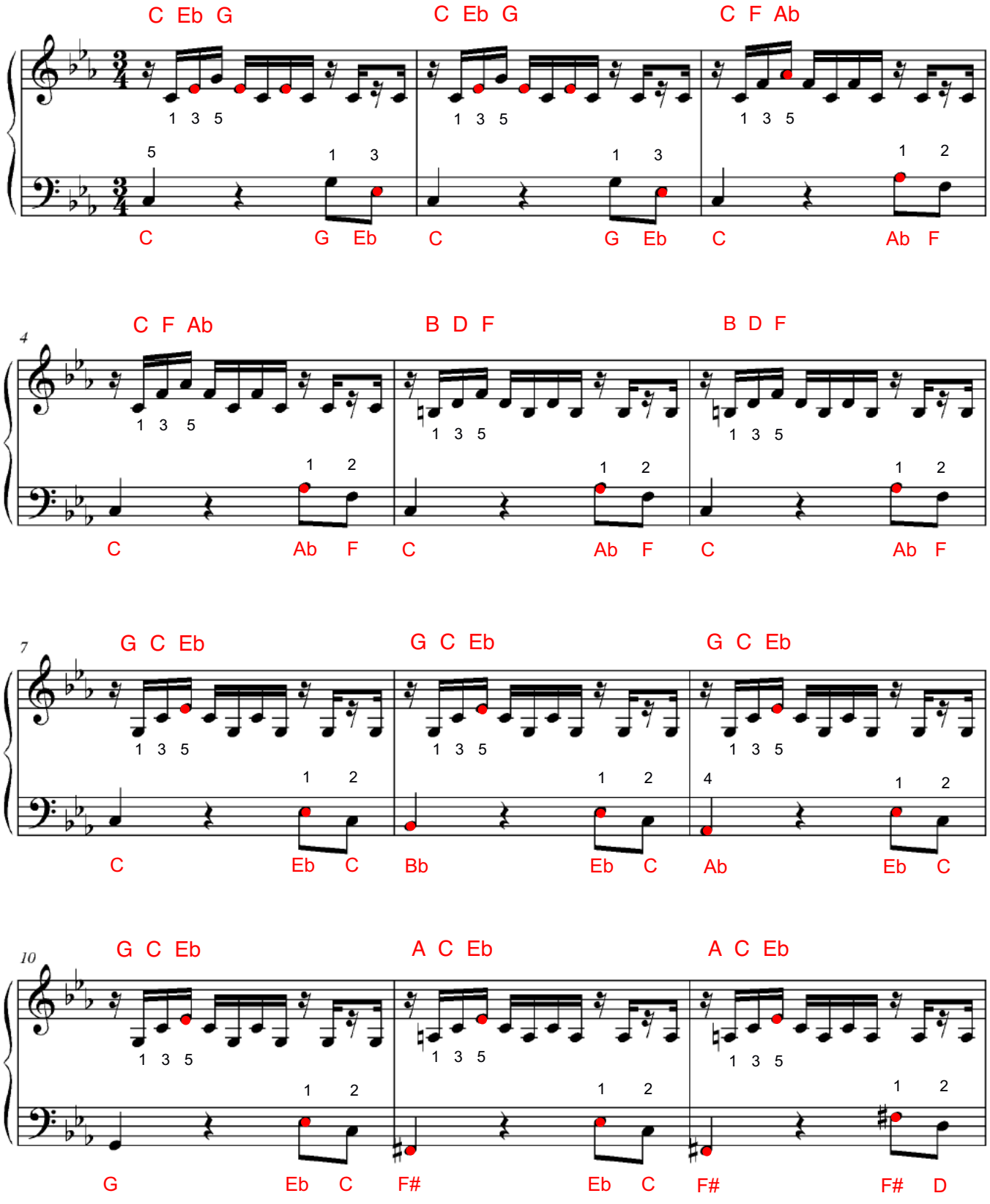
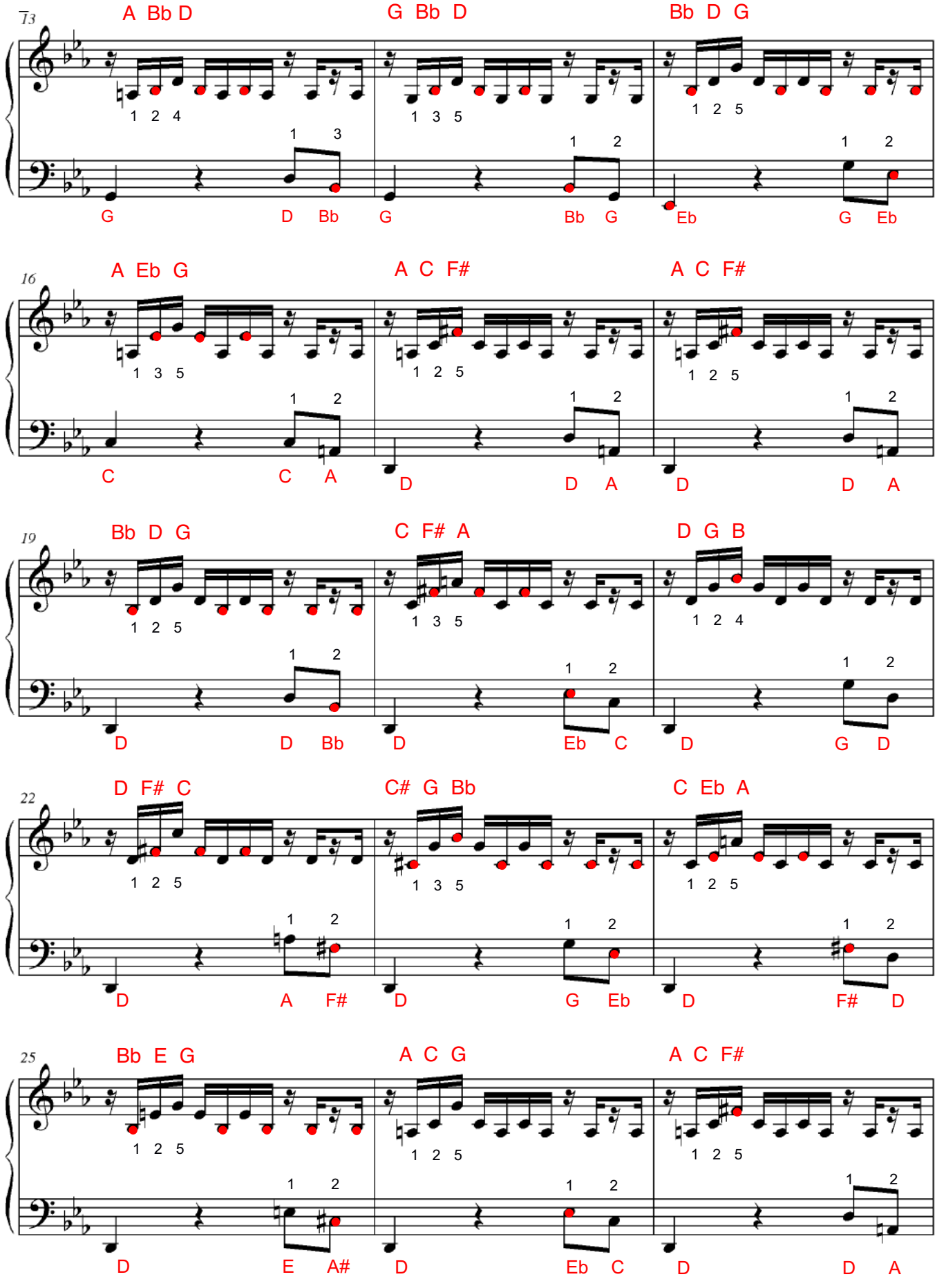
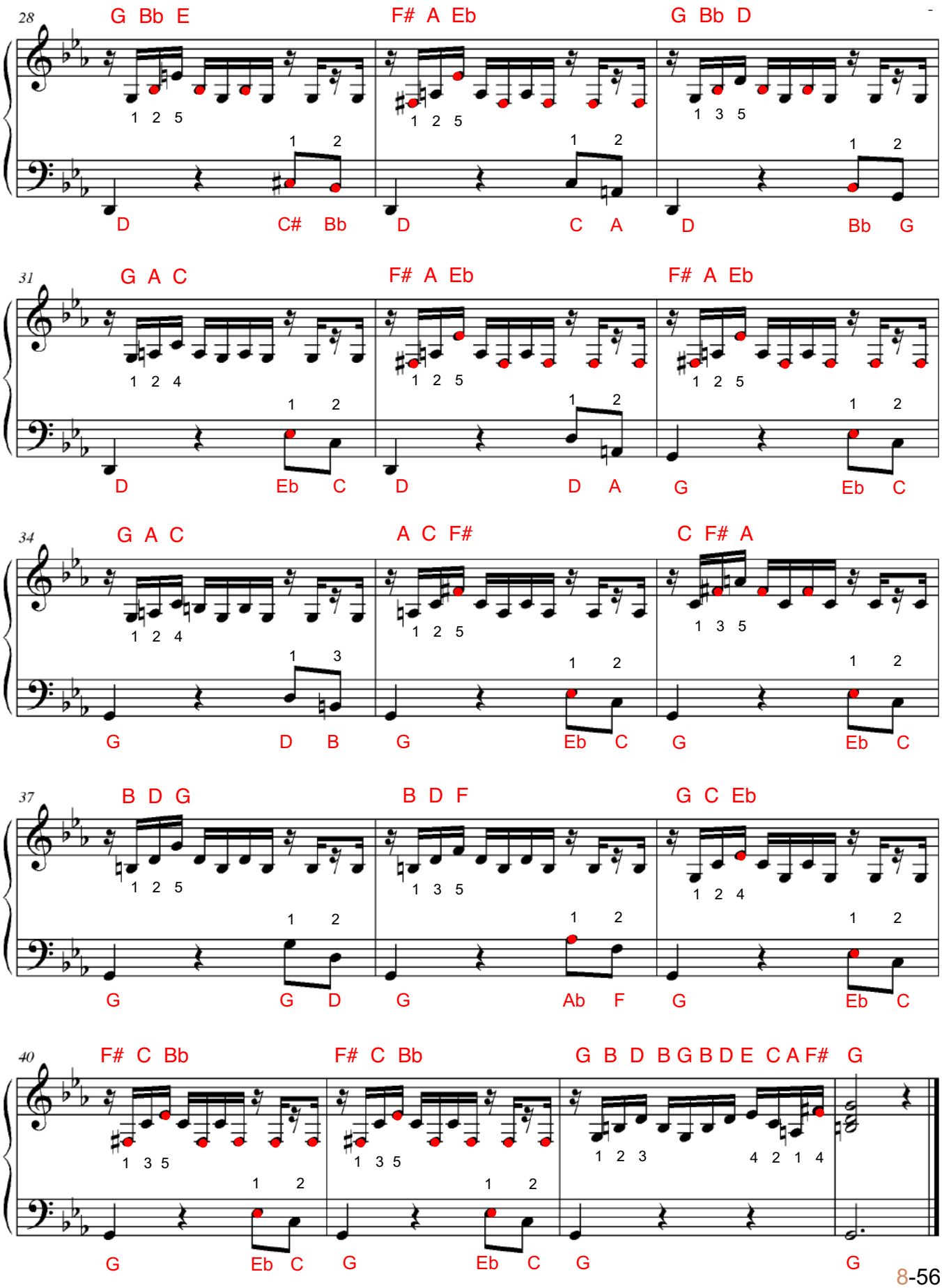
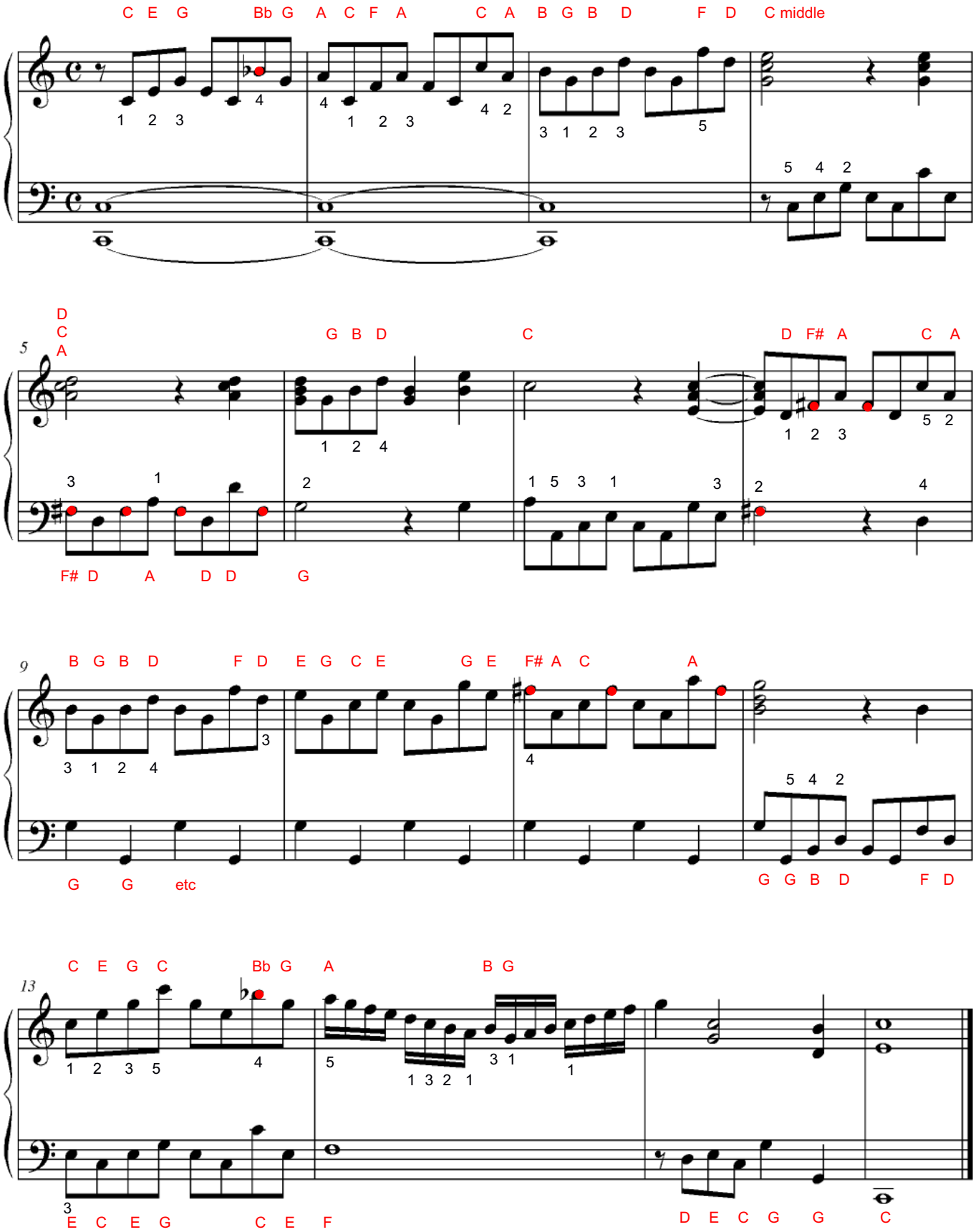
from the notebook of Anna Magdelena Bach

BACH
Prelude in C minor

This prelude is not as daunting as it looks.

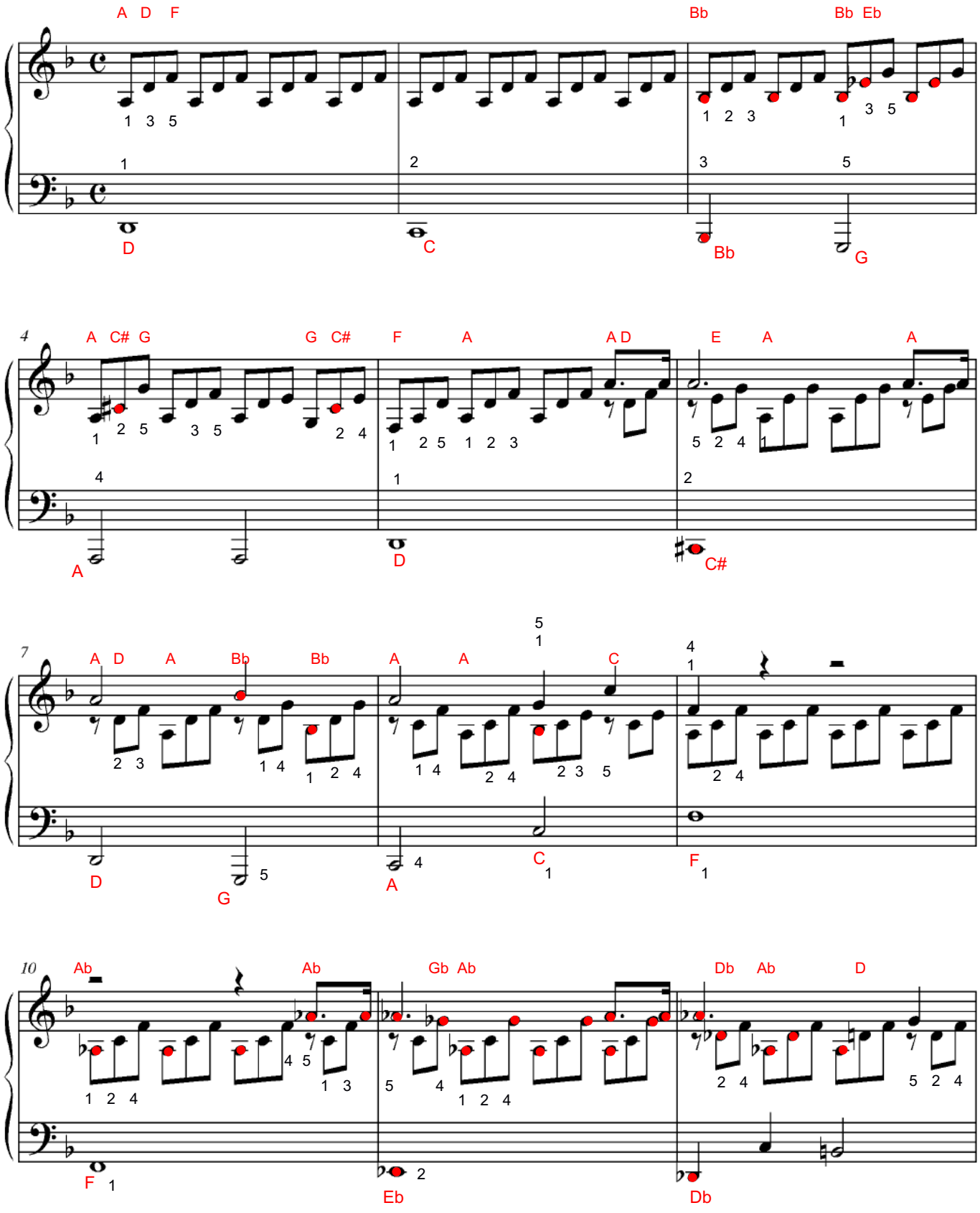
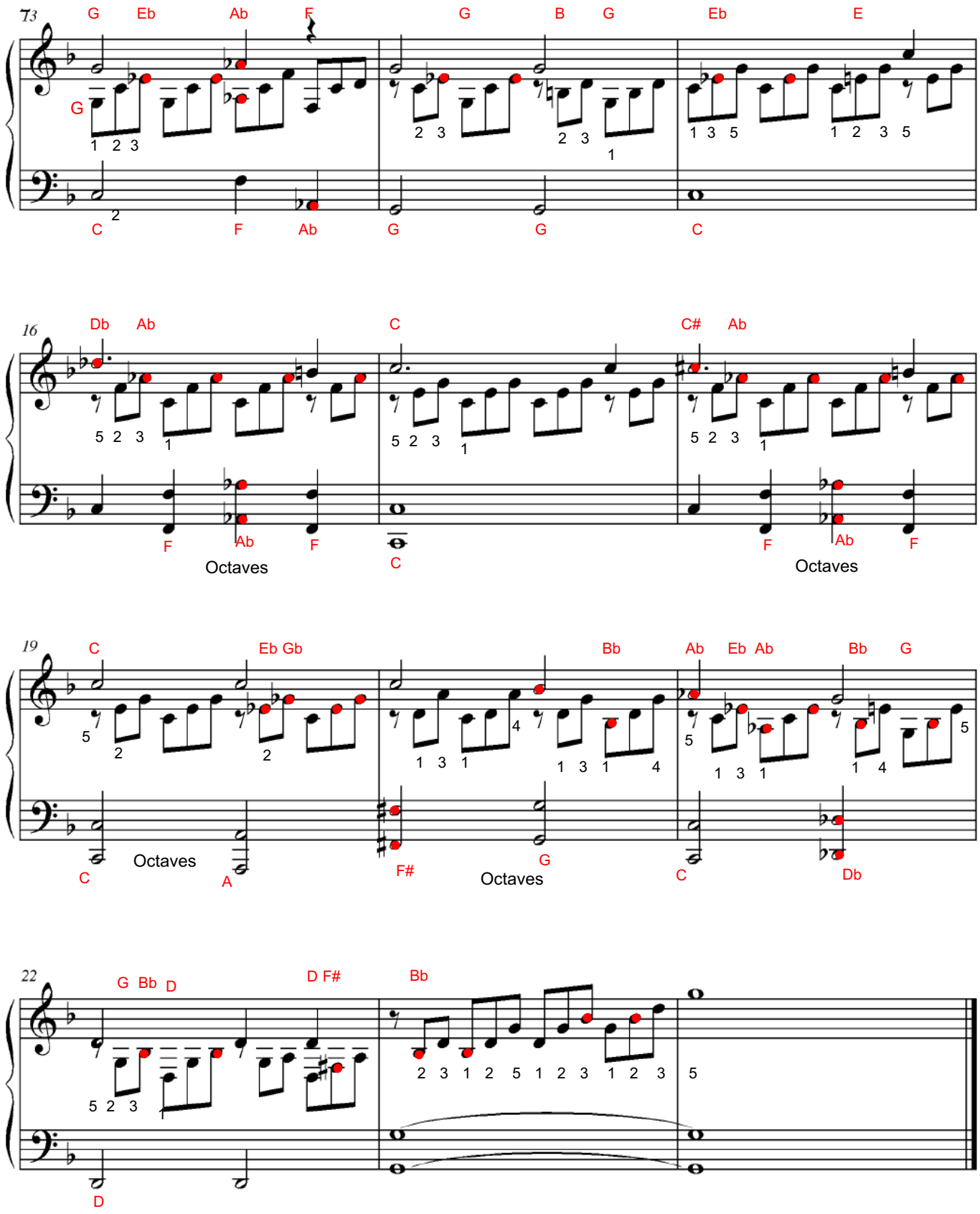
Each bar uses a similar 12 note pattern and many of the notes are repeated.

Try a few bars and you'll see what I mean.

BACH
Prelude in C minor

This Prelude is in the key of Eb which has
3 flats - Bb, Eb, Ab (marked in red)

BACH
Prelude in C minor

BACH
Prelude in C minor

J. S. BACH
Prelude in C

BEETHOVEN

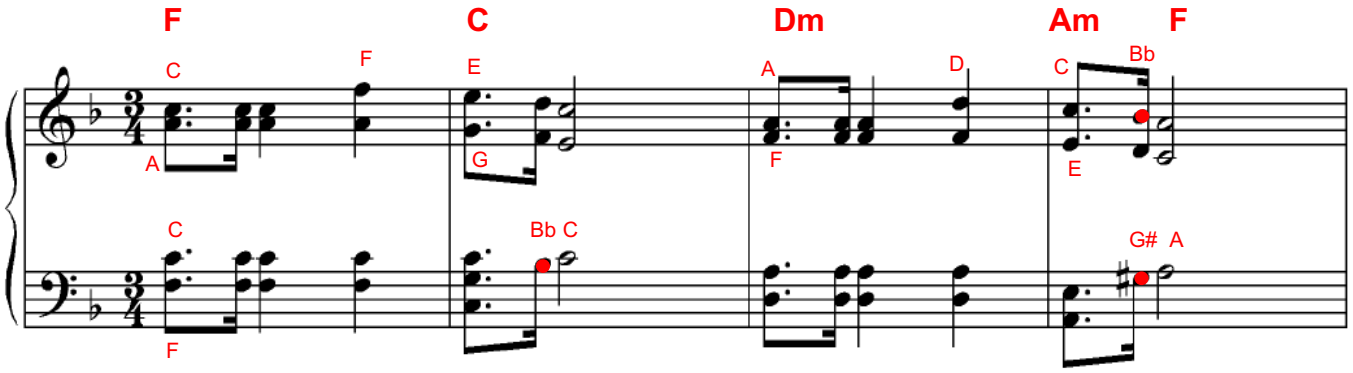
Moonlight Sonata

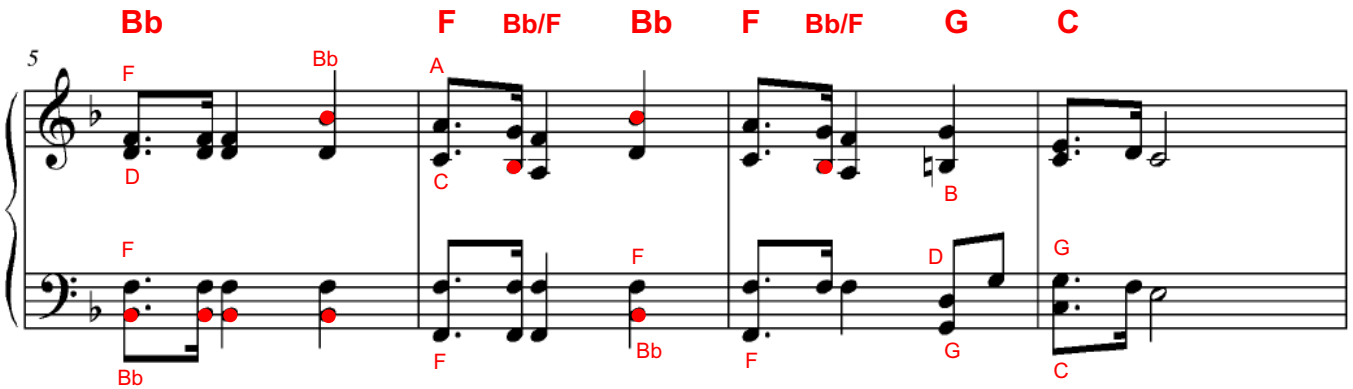
(I think Norman Bates played this in Psycho 2 - very apt!)

BEETHOVEN
Moonlight Sonata

73
G Eb Ab F G B G Eb E
C F Ab G G C
16
Db Ab C C# Ab
F Ab F C F Ab F
Octaves Octaves
19
C Eb Gb Bb Ab Eb Ab Bb G
C A F# G C Db
Octaves Octaves
22
G Bb D D F# Bb
D

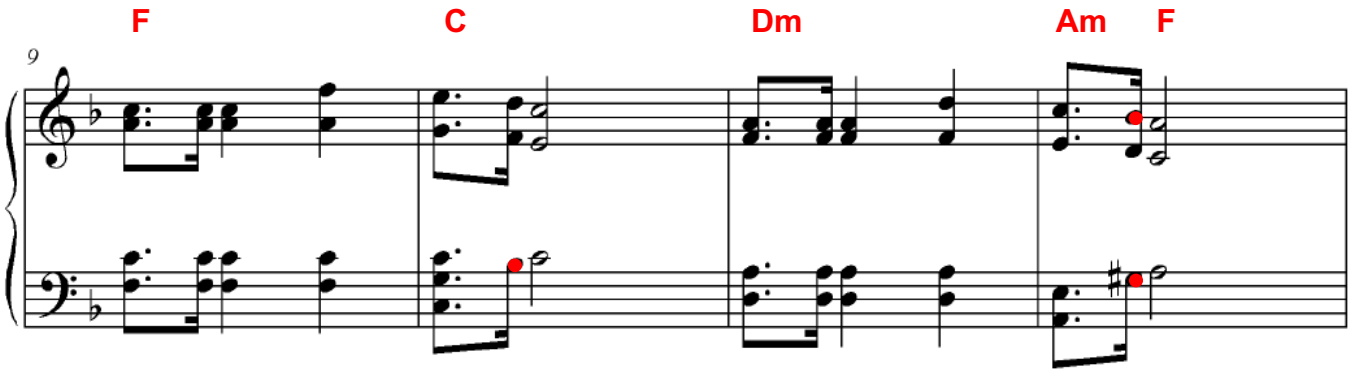
CHOPIN

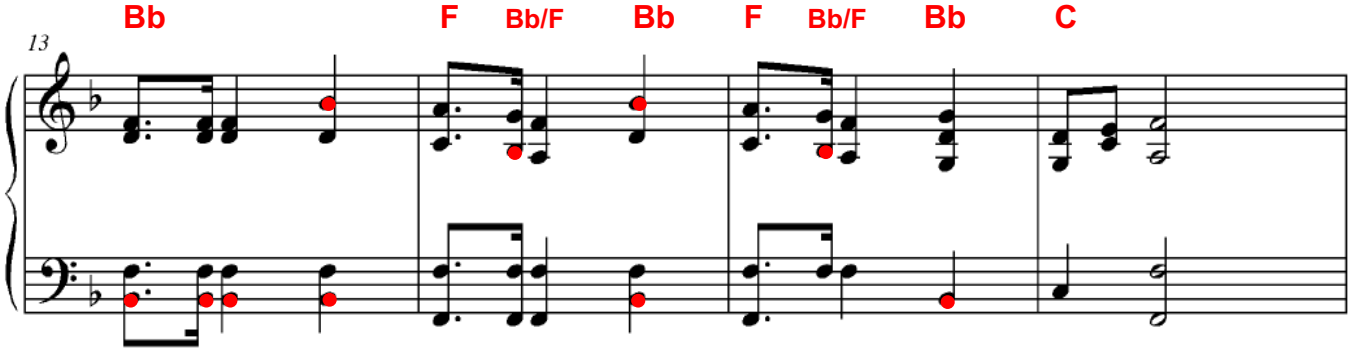
Mazurka in F Major

This is in the key of F which has one flat - Bb. Notice how closely this piece sticks to chord tones and that the second half is nearly identical to the first half





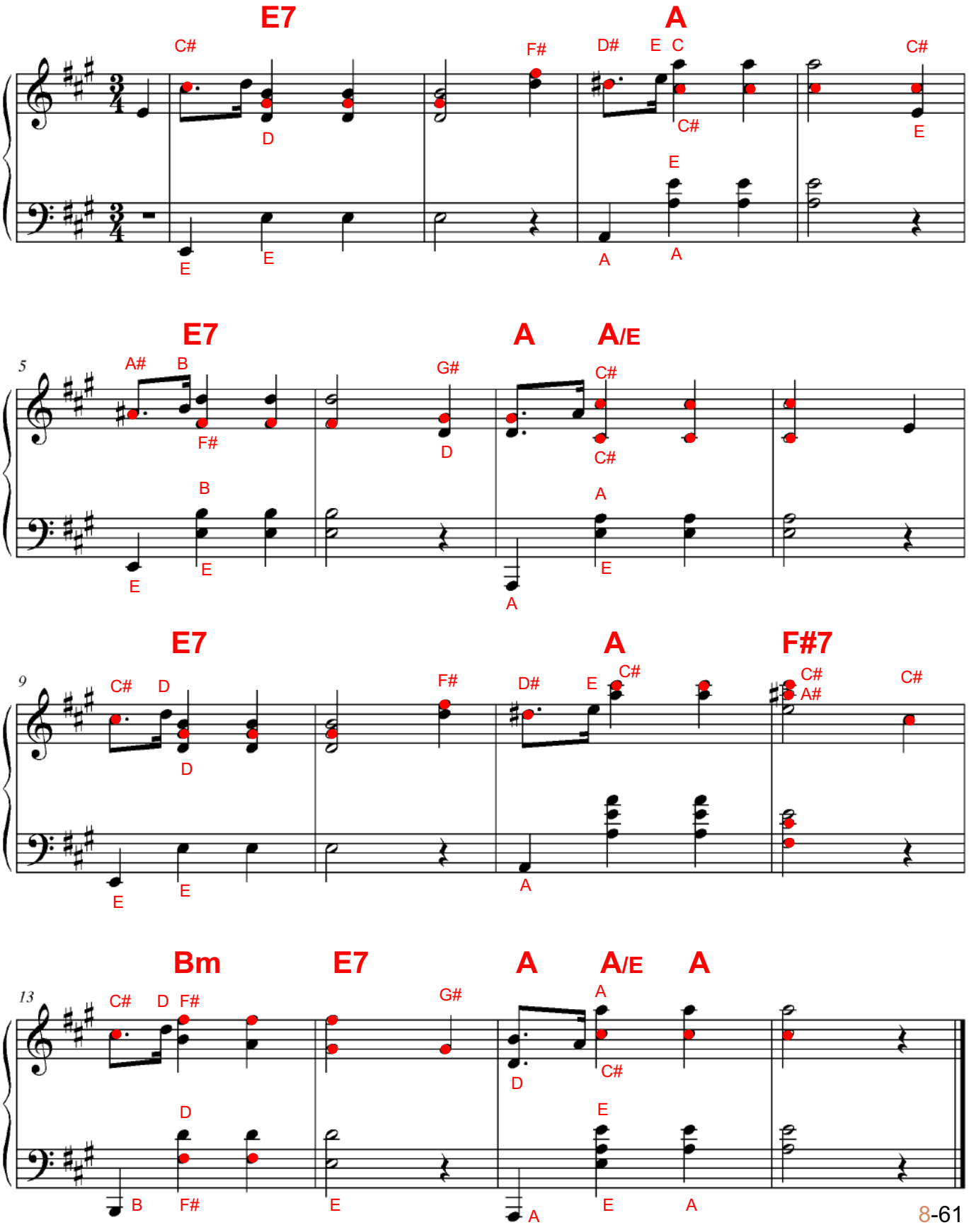


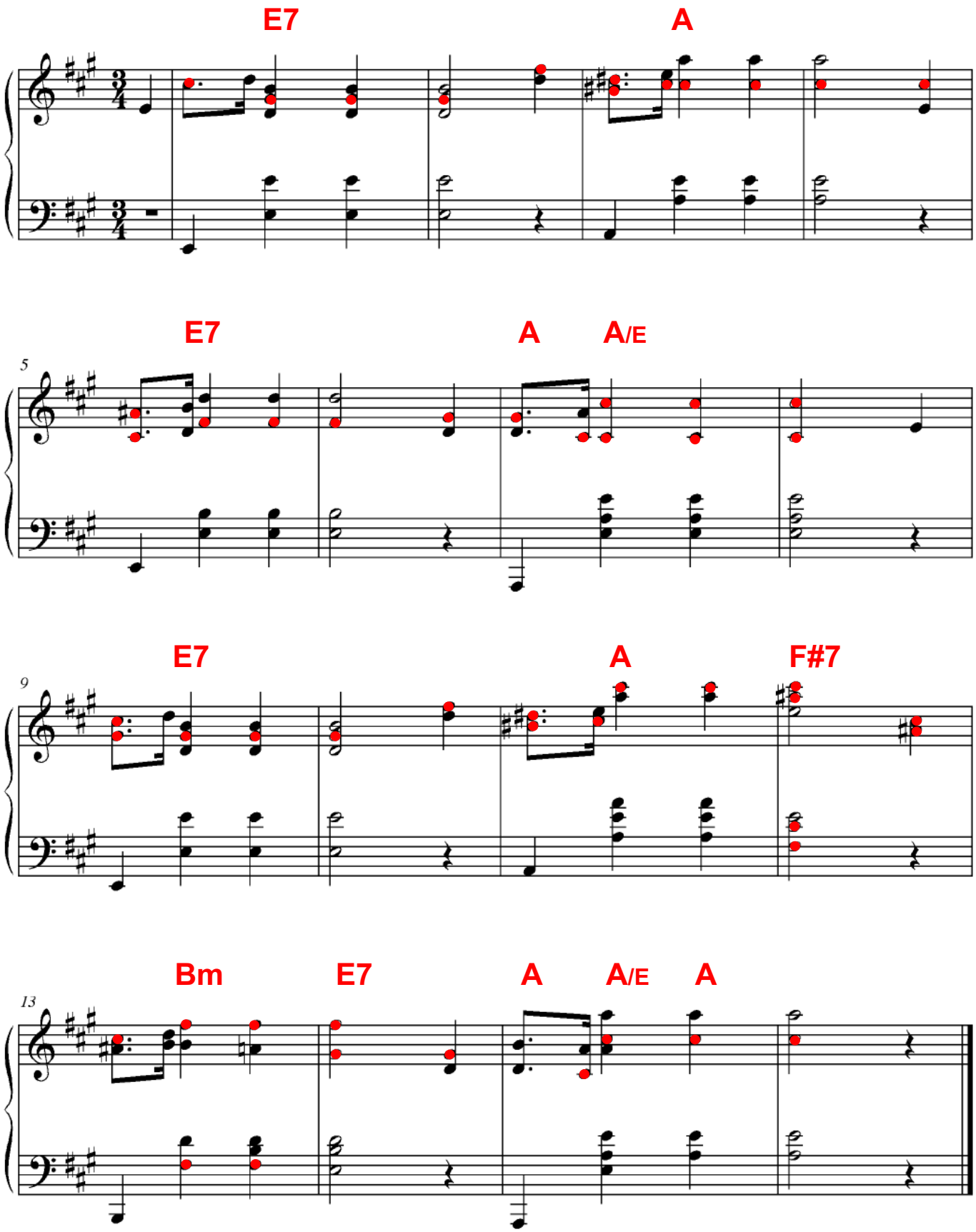


CHOPIN

Prelude “The Polish Dance” (easier version)

This is in the key of A which has 3 Sharps - F# - C# - G# (marked in red)

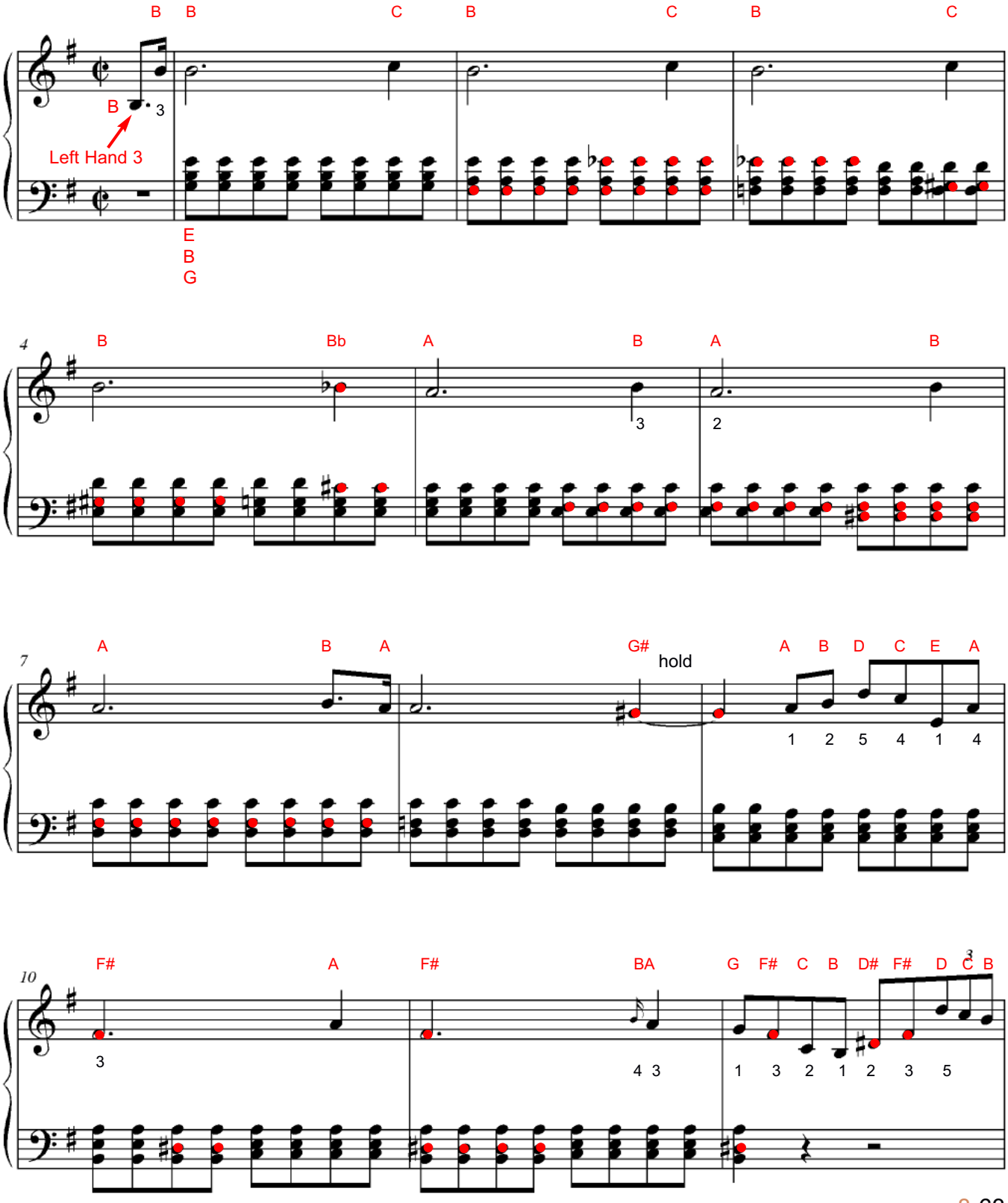
The Bass sticks closely to the chord names

CHOPIN

Prelude “The Polish Dance” (harder version)

CHOPIN Op.28, No.4 in E minor

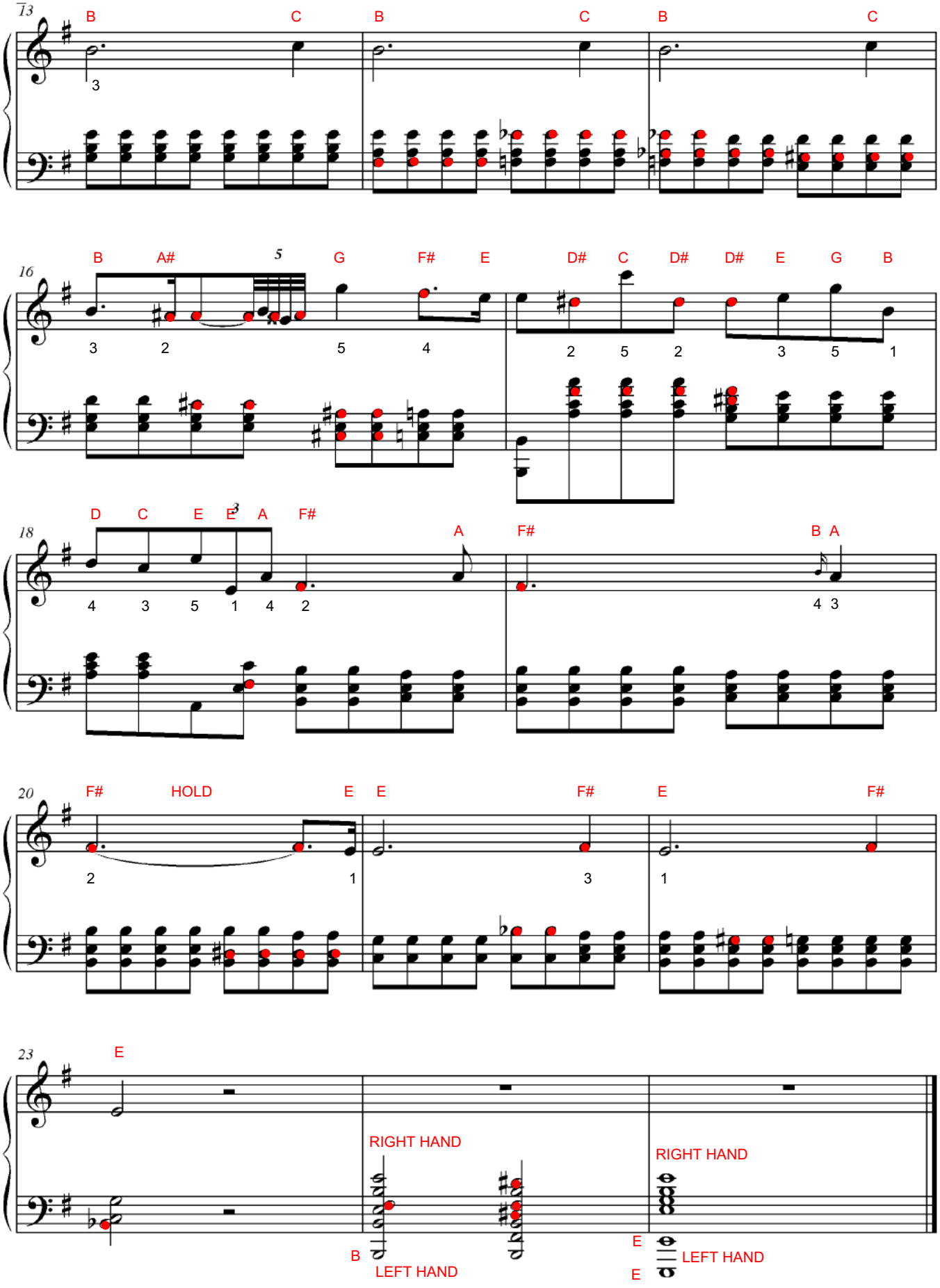
(Jack Nicholson played this in the film Five Easy Pieces)

page 1

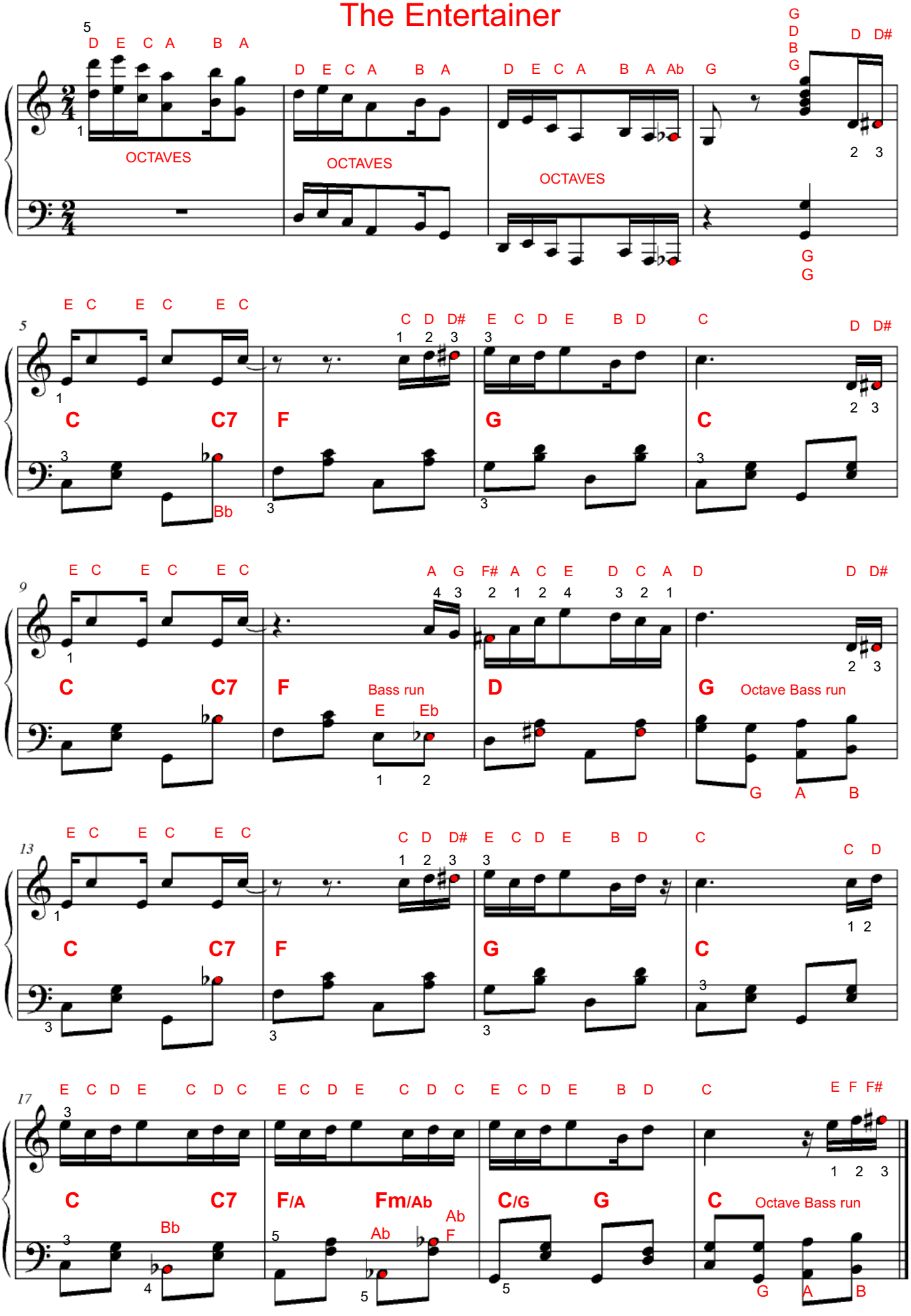
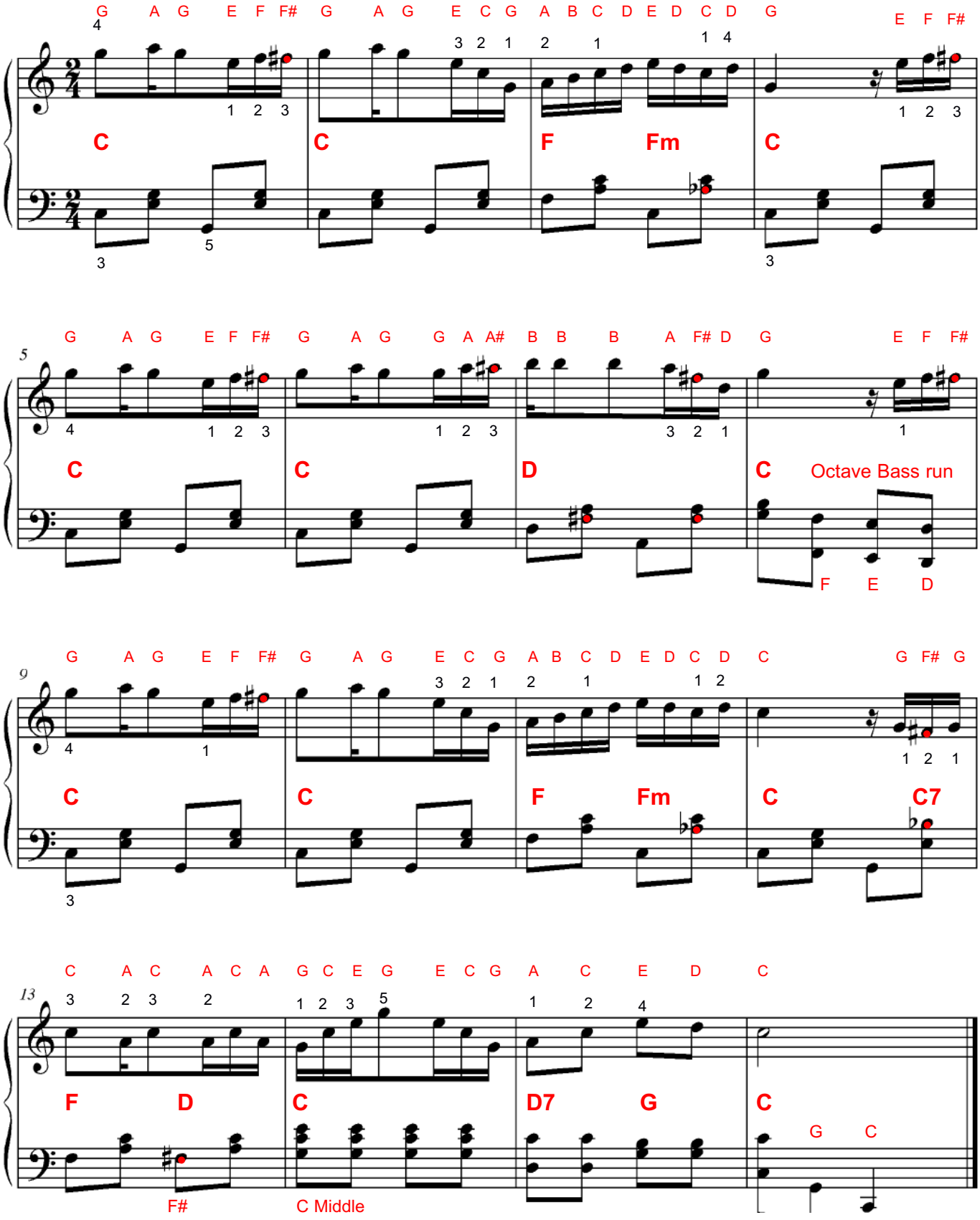
Because this piece is so slow you have plenty of time to look ahead and work out the next movement in the Left Hand. It's a lot easier than it looks!

In the Key of G (so all F notes are sharp - marked in red)

CHOPIN Op.28, No.4 in E minor

page 2

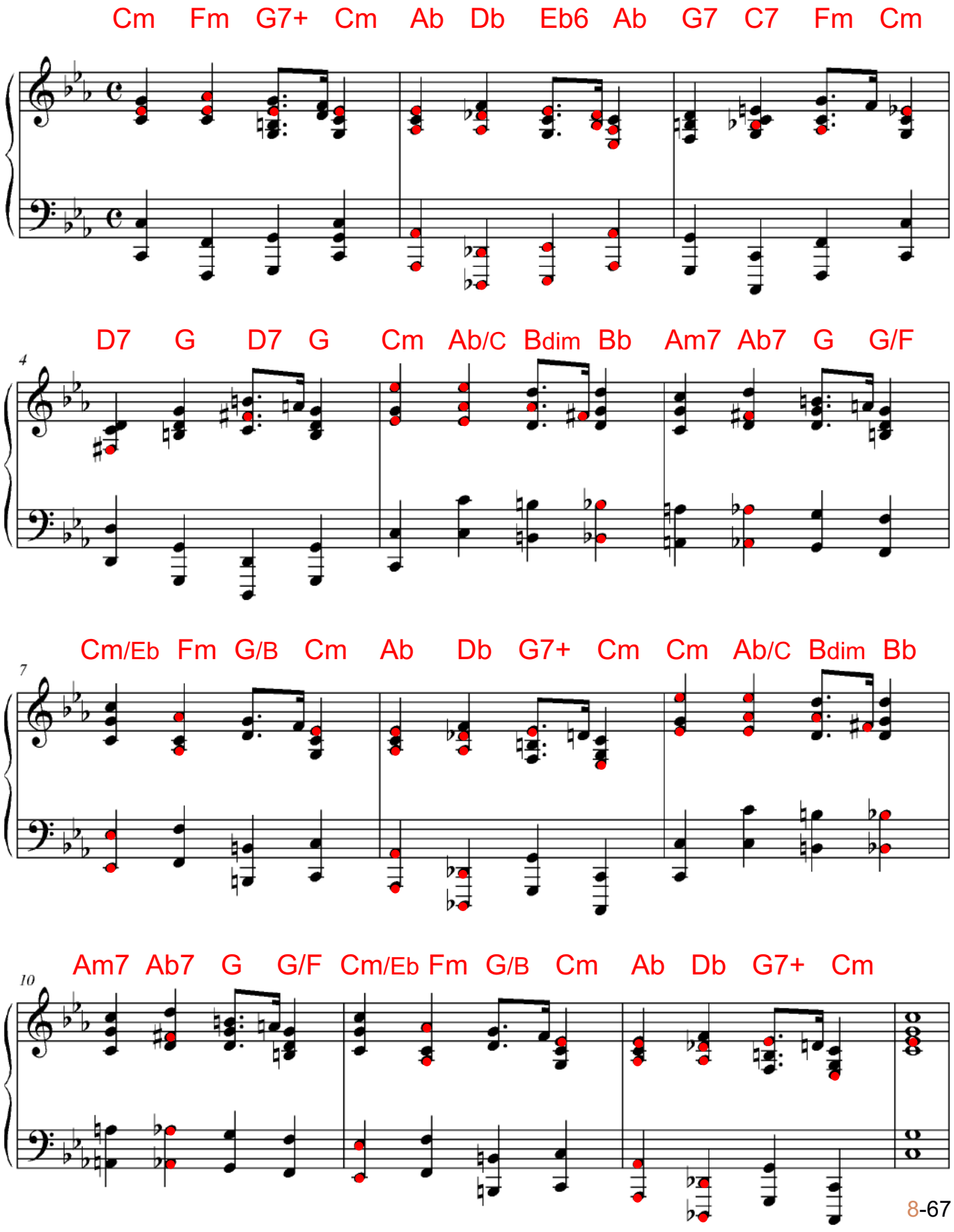


SCOTT JOPLIN

The Entertainer

SCOTT JOPLIN
The Entertainer

CHOPIN

Prelude in Cm Op. 28, No. 20

Barry Manilow used this at the start of ‘Could it be Magic’

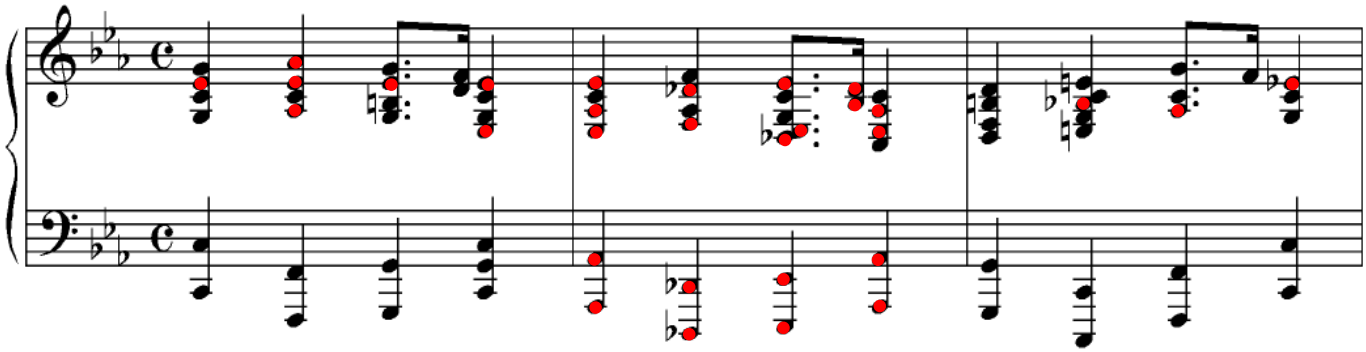
SIMPLIFIED VERSION

Cm Fm G7+ Cm Ab Db Eb6 Ab G7 C7 Fm Cm
D7 G D7 G Cm Ab/C Bdim Bb Am7 Ab7 G G/F
4
Cm/Eb Fm G/B Cm Ab Db G7+ Cm Cm Ab/C Bdim Bb
7
Am7 Ab7 G G/F Cm/Eb Fm G/B Cm Ab Db G7+ Cm
10

CHOPIN

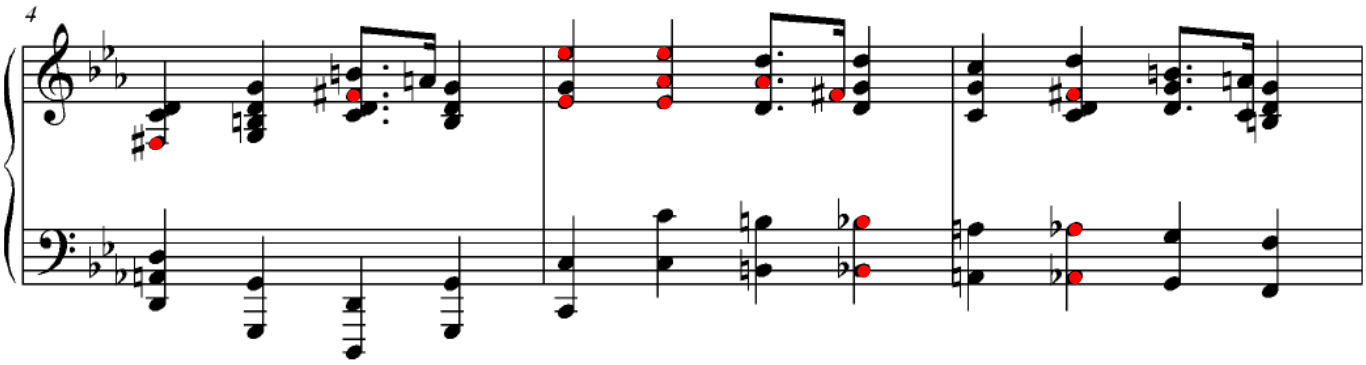
Prelude in Cm Op. 28, No. 20

FULL VERSION

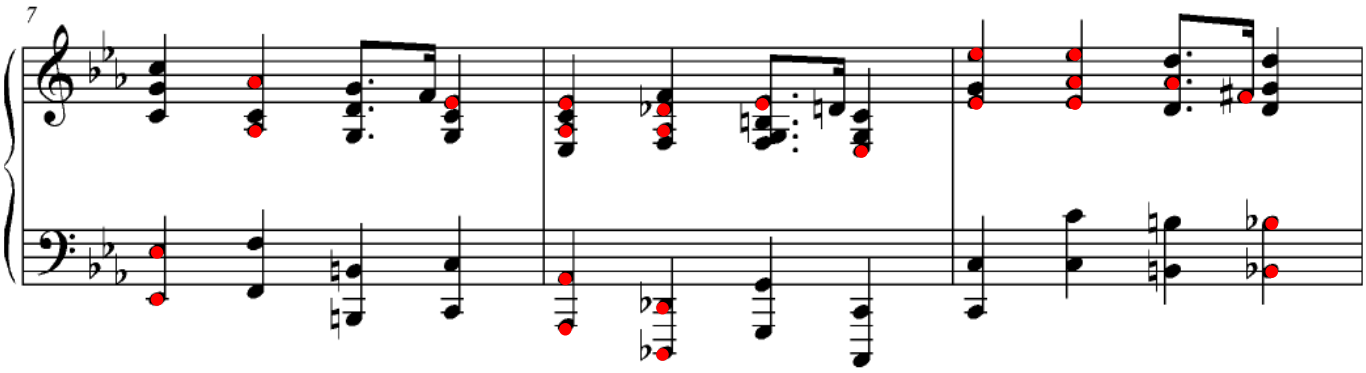
Cm Fm G7+ Cm Ab Db Eb6 Ab G7 C7 Fm Cm

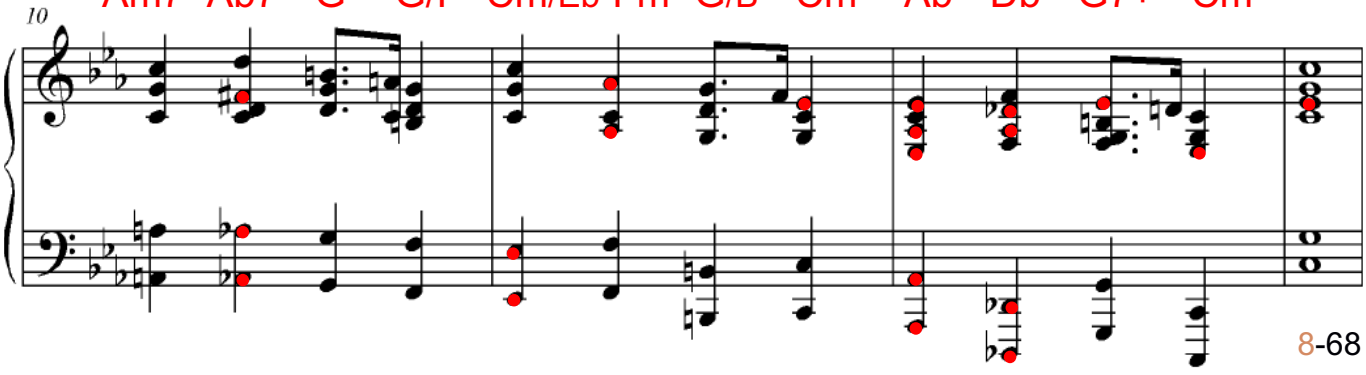


D7 G D7 G Cm Ab/C Bdim Bb Am7 Ab7 G G/F

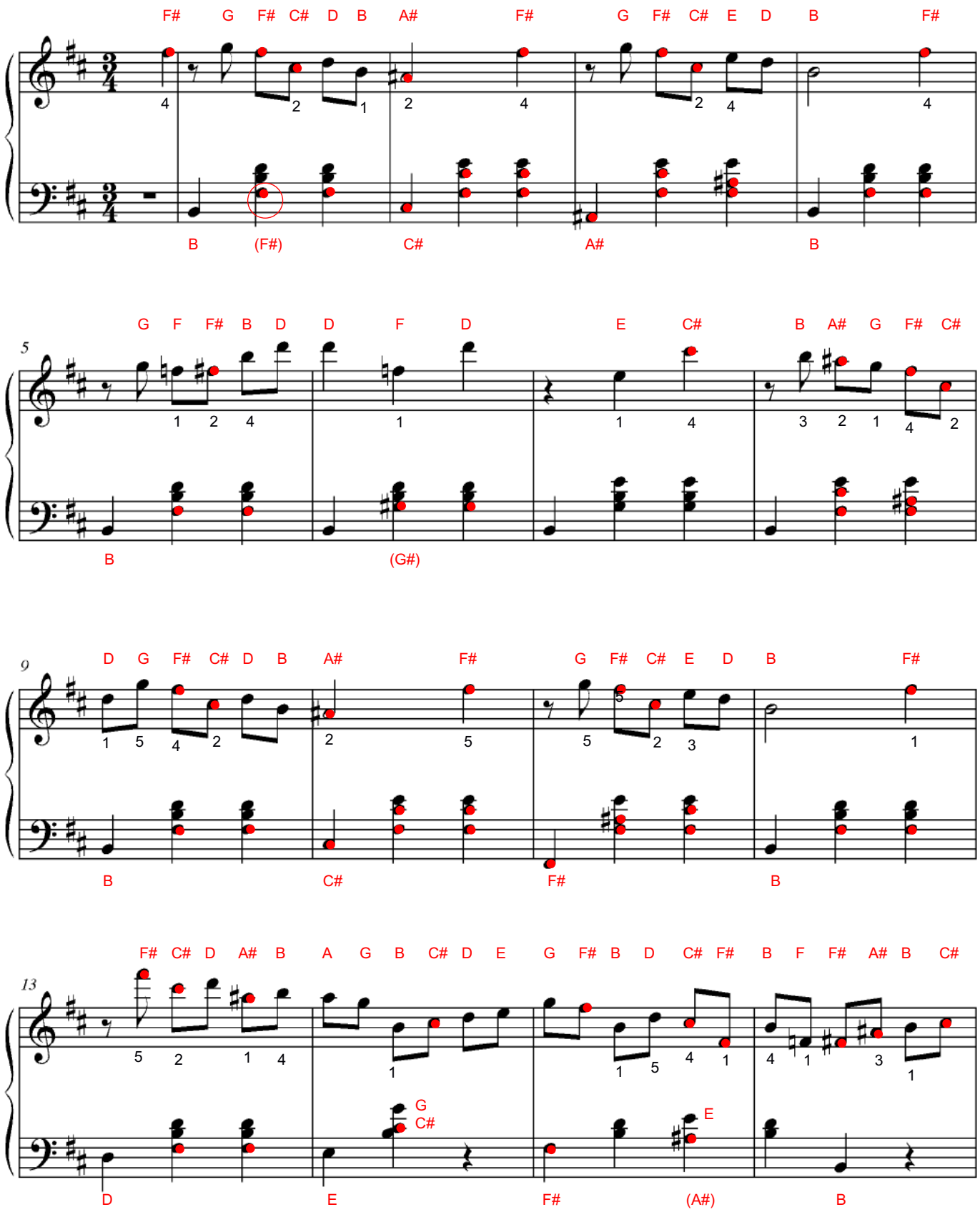
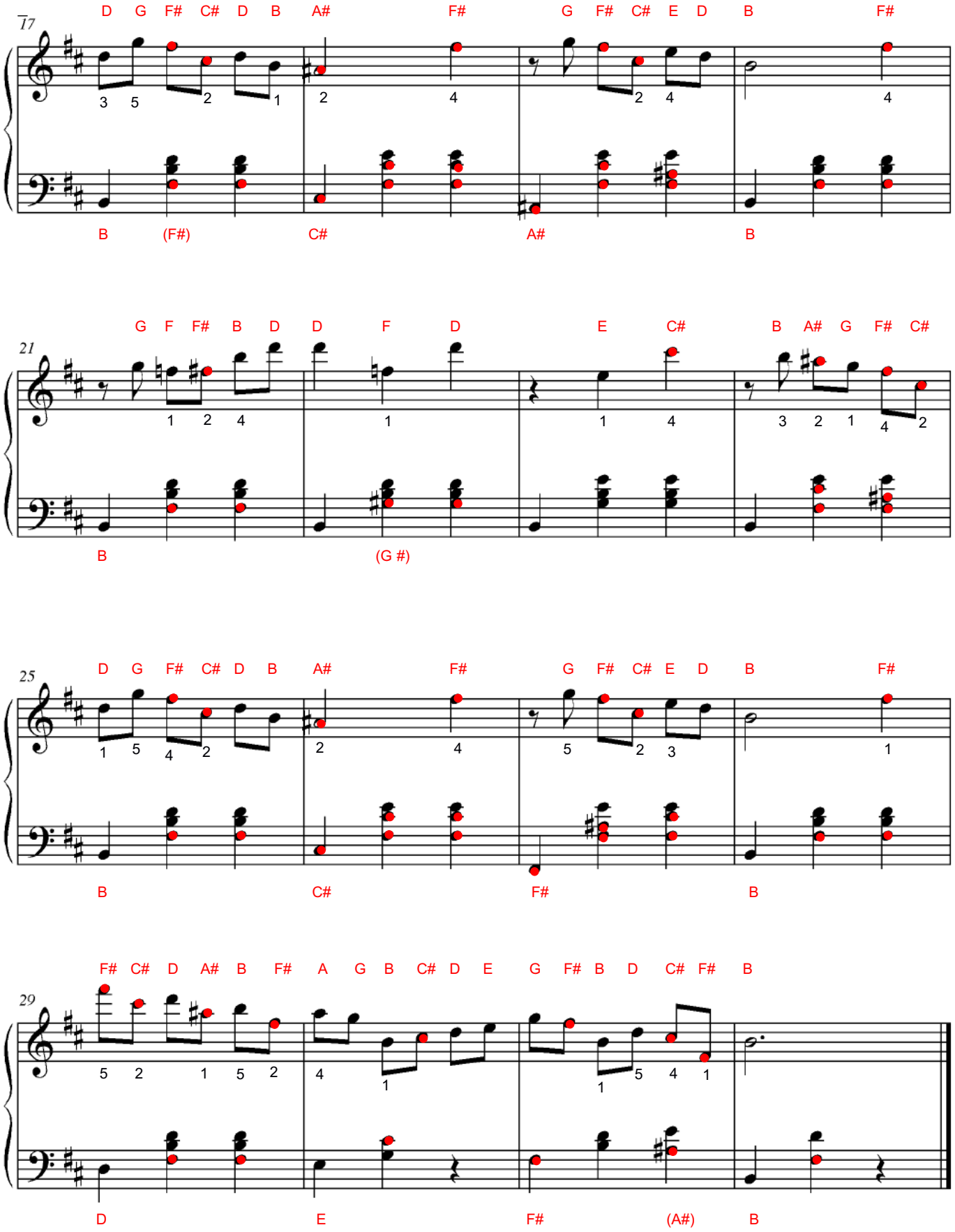


Cm/Eb Fm G/B Cm Ab Db G7+ Cm Cm Ab/C Bdim Bb



Am7 Ab7 G G/F Cm/Eb Fm G/B Cm Ab Db G7+ Cm

CHOPIN

Waltz in B Minor Op.69, No. 2

Notice how often F# is used as a bass note (Left hand)
in the 2nd and 3rd beats

CHOPIN
Waltz in B Minor Op.69, No. 2

YOU CAN NOW
TRY SECTION 9